

Y95 #2140

# Dramatic Mirror



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March 1922

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## Something About Songs

### *PAPER DOLL*

¶ We exploited, most successfully, a fox-trot called "PAPER DOLL." To-day it is one of the best known dance numbers featured by orchestras. It is now released as a song—a sure title, treated simply in lyric, with a bit of a story—and a great melody. It's a song for you.

### *MOON RIVER*

¶ An exquisite waltz of charming simplicity and beauty. It is a song fit for a real artist, and a number that proves inspiration to dance acts of distinction. We are advertising "MOON RIVER" as "the greatest melody waltz published." And we mean it.

### *FIGARO*

¶ An Italian song one-step so unique in construction and contagious in its tunefulness as to immediately stamp it as the one outstanding novelty. What is more, it possesses a genuinely funny lyric. Here is a rarity.

### *ALL MY LIFE*

¶ "ALL MY LIFE" is a ballad fox-trot characterized by the same rhythm that made "WONDRING" such a big hit. This song will do the same. The refrain ends with "All My Life I Waited. Now I Find You're Not Waiting for Me," and is carried to its climax by an overpowering melody.

### *RUSSIAN LOVE SONG*

¶ You have probably already heard this number. It is being featured by orchestras from manuscript copies (the same now being on the press). A tremendous fox-trot, "RUSSIAN LOVE SONG" is sure to be. It is a respectful adaptation from a Tschaiakowsky air. A lyric in conformity with the composition makes this an extraordinary song for high-class singers.

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## Vaudeville Routes

Acts Listed Alphabetically for February

### Keiths

A.R.M.S. Francis, Jacksonville & Savannah Split, 30-5.  
 Archer, Low & Gene, Louisville, 30-5; Indianapolis, 6-13.  
 Anderson & Burt, Lowell, 6-13.  
 Arena Bros., Lowell, 6-13.  
 Australian Wood Choppers, Franklin, 6-9; Coliseum, 10-13.  
 Ames, Winthrop, Fordham, 6-9; Coliseum, 10-13.  
 Allman & Woods, 58th St., 30-1.  
 Arnaut Bros., Boston, 30-5.  
 Adler & Dunbar, Hipp., Toronto, 30-5.  
 Artistic Treat, 81st St., 30-5.  
 Alexander Bros., Grand Rapids, 30-5.  
 Annette, Atlanta & Birmingham Split, 30-5.  
 Adonis & Dog, Baton Rouge & Shreveport Split, 30-5.  
 Allen & Canfield, New Orleans & Mobile Split, 30-5.  
 Adroit Revue, Nashville & Louisville Split, 30-5.  
 Armstrong, W. H. & Co., Tampa & St. Petersburg Split, 30-5.  
 Amoros & Co., Jos., Chattanooga, 30-1.  
 Booth & Nina, Grand Rapids, 30-5.  
 Bradna, Ella, Pittsburgh, 30-5.  
 Barry, Jimmy, Mr. and Mrs., Buffalo, 30-5; Toronto, 6-13.  
 Baker & Co., Bert, Montreal, 30-5.  
 Burns & Freda, Hamilton, Can., 30-5; Buffalo, 6-13.  
 Bernard & Garry, Riverside, 30-5; Washington, 6-13.  
 Beers, Leo, Bushwick, 30-5; 81st St., 6-13.  
 Benny, Jack, Portland, 30-5; Lowell, 6-13.  
 Berrestord & Co., Harry, Fifth Ave., 30-1.  
 Bert & Fitzgibbon, Greenpoint, 2-5.  
 Bevan & Flint, Prospect, 2-5.  
 Bert, Beth & Co., Franklin, 30-1; Fordham, 2-5; Riviera, 6-9; Coliseum, 10-13.  
 Brown, Frank, Philadelphia, 30-5.  
 Bergere, Valerie, Baltimore, 30-5; Syracuse, 6-13.  
 Bahots, The, Detroit, 30-5; Rochester, 6-13.  
 Bimms & Grill, Rochester, 30-5.  
 Burke, Johnny, Palace, 30-5.  
 Bankoff, Ivan, Louisville, 6-13.  
 Bobbe & Nelson, Cleveland, 6-13.  
 Baker, Belle, Riverside, 6-13.  
 Bernard & Co., Jos., Lowell, 30-5; Providence, 6-13.  
 Besson, Mme., Alhambra, 30-5; Royal, 6-13.  
 Burke, Mabel, Colonial, 30-5; Alhambra, 6-13.  
 Ball, Rae Eleanor, Colonial, 30-5; Alhambra, 6-13.  
 Burke, Johnny, Flatbush, 6-13.  
 Berlo Sisters, Franklin, 6-9.  
 Barrett & Cunneen, Lowell, 6-13.  
 Barber of Seville, New Orleans & Mobile Split, 30-5.  
 Barrette, Nashville & Louisville Split, 30-5.  
 Bohemians & Nobby, Nashville & Louisville Split, 30-5.  
 Berrick & Hart, Louisville & Nashville Split, 30-5.  
 Bowers Revue, Fred, Chattanooga, 30-1.  
 Black & White, Greensboro & Charleston Split, 30-5.  
 Cornell & St. John, New Orleans & Mobile Split, 30-5.  
 Columbia & Victor, Louisville & Nashville Split, 30-5.  
 Carmen, F. & E., Charleston, 30-5.  
 Chong & Moey, Tampa & St. Petersburg Split, 30-5.  
 Coit, Albertson & Co., Chattanooga, 2-5.  
 Catts Bros., Chattanooga, 30-1.  
 Cooke & Catman, Greensboro & Charleston Split, 30-5.  
 Cromwells, The, Lowell, 30-5; Portland, 6-13.  
 Clark, Sylvia, Royal, 6-13.  
 Comfort, Vaughn, Alhambra, 30-5; Providence, 6-13.  
 Courtney Sisters & Co., Washington, 6-13.  
 Cumberland, John, Palace, 30-5; Washington, 6-13.  
 Clayton, Bessie, Providence, 30-5; Boston, 6-13.  
 Creole Fashion Plate, Buffalo, 30-5; Toronto, 6-13.  
 Clinton & Rooney, Columbus, 30-5; Cleveland, 6-13.  
 Conner Twins, Youngstown, 6-13.  
 Clifford, Bessie, Indianapolis, 30-5; Toledo, 6-13.  
 Clasper & Boys, Edith, Toledo, 6-13.  
 Clarke, Wilfred, Pittsburgh, 30-5; Columbus, 6-13.  
 Carhart, Peggy, Bushwick, 30-5; 81st St., 6-13.  
 Courtney & Irwin, 58th St., 6-9; Yonkers, 10-13.  
 Cornell, Leona & Zippy, Yonkers, 2-5; 23rd St., 6-9.  
 Crane, May & Crane, Yonkers, 2-5.  
 Corradini's Animals, Palace, 30-5.  
 Castle, Irene, Philadelphia, 30-5.  
 Cross, Wellington, Detroit, 30-5.  
 Chadwick, Ida May & Dad, Franklin, 30-1; Far Rockaway, 2-5.  
 Cahill & Romaine, Fifth Ave., 30-1; Prospect, 2-5.  
 Crutch, Rose, & Frank Henry, Jersey City, 30-5.  
 Combe & Neins, Mt. Vernon, 2-5.  
 Casino & Wilkins, Montreal, 30-5.  
 Comer, Larry, Hipp., Toronto, 30-5.

Creighton, Blanch & Jim, Indianapolis, 30-5.  
 Carroll, Harry, Cleveland Hipp., 30-5.  
 Cook, Joe, Grand Rapids, 30-5.  
 Dancing Shoes, H. O. H., 30-1; Greenpoint, 2-5.  
 Downey & Claridge, Fifth Ave., 30-1; Prospect, 2-5.  
 Dewey & Rogers, Baton Rouge & Shreveport, 30-5.  
 Duffy & Keller, Louisville & Nashville Split, 30-5.  
 Decon, Edna, Charleston, 30-1.  
 Darrow, S., Mr. & Mrs., Charleston & Greensboro Split, 30-5.  
 Delmar & Band, Gladys, Norfolk & Richmond Spot, 30-5.  
 Dooley, Jed, Palace, 30-5.  
 Dummies, Philadelphia, 30-5; Baltimore, 6-13.  
 Duncan, Doris, Philadelphia, 30-5; Providence, 6-13.  
 Doherty, Jim, Broadway, 30-5.  
 Davis & Darnell, Jefferson, 30-1; Riviera, 2-5; Orpheum, 6-13.  
 Dale, Fred & Marj., Jefferson, 2-5.  
 Dare Bros., Riviera, 30-1.  
 Dotsen, Toledo, 30-5; Youngstown, 6-13.  
 Dillon & Parker, Columbus, 30-5.  
 Decker & Co., Paul, Erie, 30-5.  
 Dika, Juliet, Syracuse, 30-5.  
 Du For Boys, Syracuse, 30-5; Erie, 6-13.  
 D. D. H., Bushwick, 30-5; Alhambra, 6-13.

Artists are requested to communicate their routes as far ahead as they are booked to this office, in order that they may be published each month. In this way, they will be assured that their friends will receive the proper address should they desire to write.

Dooley & Sales, Washington, 30-5; Baltimore, 6-13.  
 DeRona, Thelma, Providence, 30-5.  
 Dunham & O'Malley, Portland, 30-5.  
 Doyle & Cavanaugh, 6-13.  
 Darcey, Joe, Grand Rapids, 6-13.  
 Dress Rehearsal, Cincinnati, 6-13.  
 Douglas, Noel Travers, Bushwick, 6-13.

Eight Lunatic Chinks, Fifth Ave., 2-5.  
 Edmonds & Co., Wm., Jacksonville & Savannah Split, 30-5.  
 El Cleve, Colonial, 30-5; Coliseum, 6-9; Fordham, 10-13.  
 Errol, Bert, Regent, 30-1.  
 Edwards, Gus, Pittsburgh, 30-5; Youngstown, 6-13.  
 Elsie & Paulson, Syracuse, 30-5; Cleveland, 6-13.  
 Ellmore & Williams, Toronto, 30-5; Montreal, 6-13.  
 Ford & Cunningham, Prospect, 30-1; Mt. Vernon, 2-5.  
 Ferro & Gaultier, Savannah & Jacksonville Split, 30-5.  
 Fargo & White, Tampa & St. Petersburg Split, 30-5.  
 Frazer & Bunce, Yonkers, 6-9.  
 Fern & Co., Bob, 58th St., 6-9.  
 Friedland, Anotol, Flatbush, 30-1; Coliseum, 6-9; Fordham, 10-13.  
 Frasier, Enos, Jefferson, 30-1; Fordham, 2-5.  
 Frawley & Louise, Hamilton, 30-5; Providence, 6-13.  
 Fallet, Marcelle, Jefferson, 30-1; Regent, 2-5; Broadway, 6-13.  
 Fowler & Carson, Regent, 30-1.  
 Flivertons, Coliseum, 30-1; Boston, 6-13.  
 Fisher & Gilmore, Toledo, 30-5.  
 Four Casting Mellos, Columbus, 30-5; Indianapolis, 6-13.  
 Furman & Nash, Erie, 30-5; Franklin, 6-9.  
 Faher & McGowan, 81st St., 30-5.  
 Fantino Sisters, Indianapolis, 30-5; Louisville, 6-13.  
 Four Aces, Buffalo, 30-5; Toronto, 6-13.  
 Ford Revue, Mabel, Orpheum, 30-5; 81st St., 6-13.  
 Fenton & Fields, Boston, 30-5; Providence, 6-13.  
 Fenner & Co., Walter, Portland, 30-5.  
 Friscoe, Sig., Hamilton, Can., 30-5; Louisville, 6-13.  
 Flashes, Pittsburgh, 6-13.  
 Foley & LaTure, Syracuse, 6-13.  
 Griffith & Dow, Jersey City, 2-5.  
 George, Edwin, Atlanta & Birmingham Split, 30-5.  
 Gordon & Rica, Birmingham & Atlanta Split, 3-5.  
 Great Johnson, Savannah & Jacksonville Split, 30-5.  
 Gaby, Frank, Alhambra, 30-5; Jefferson, 6-9; Riviera, 10-13.  
 Golden & Co., Horace, Alhambra, 30-5.  
 Gason, Billy, Baltimore, 30-5; Bushwick, 6-13.

(Continued on page 44)



## WADE BOOTH

Read what the critics say—of Mr. Booth's work in the Scandals of 1921, and The Right Girl.

### The News, Jackson, Mich.

Wade Booth had whatever numbers made any attempt at music and he put over his songs in clever fashion. The prettiest effect was the Japanese set in which Mr. Booth sang *Idle Dreams*.

### The News, Dayton, Ohio.

Wade Booth is employed exclusively as a singer. Well it is that he is in the company as he appears to have a monopoly on vocalism.

### The Buffalo Courier.

Wade Booth doesn't sing often enough.

### Buffalo Times.

The regular first nighters agreed that the production was a bang up performance and that the honors were divided between Wade Booth and Nellie Breen.

### Springfield, Ohio, News.

Wade Booth showed that he possesses a splendid voice when he sang *Idle Dreams*.

### Buffalo Times:

Wade Booth's singing is one of the big features in the Scandals. The painted girls who substitute water colors for hosiery are attractive in the unique costumes and the act is made more pleasing by Wade Booth who sings "On My Mind the Whole Night Long."

### Louisville Post.

Wade Booth's attractive voice is heard to advantage in several numbers.

### Indianapolis Star.

Wade Booth is an acquisition to the list of personable young men in musical comedy who can not only sing but can also wear clothes.

### Portsmouth Star.

Wade Booth in the lead shows well possessing a good voice and pleasant presence while others in

the cast are honestly termed Good support.

### Erie Dispatch.

Wade Booth as the lead displays a good voice above par for this sort of entertainment. Mr. Booth is one of the best singers heard here in many a day.

### Louisville Courier.

Wade Booth is a lissome, graceful, well-groomed lover and sings well.

### Leader, Lexington, Ky.

Wade Booth has a most excellent voice and he gives all that is in him in trying to please his audience.

### Louisville Herald.

One of the features was the singing of Wade Booth who possesses a voice of excellent quality.

### Buffalo Courier.

Wade Booth, a singer of extraordinary ability, sings *Idle Dreams* beautifully. This is perhaps the most impressive scene in the show.

### The Sun, Springfield, Ohio.

Wade Booth does some real singing and his song, *Idle Dreams* is one of the best numbers in the show.

### Dayton News.

Wade Booth, the male lead, can hold the high notes longer than anyone we have heard.

### Louisville Courier.

It is not often that an actor visits the same city twice in one season, but to Wade Booth goes the unique experience of playing here twice in six weeks. Mr. Booth will be remembered because of his pleasing voice heard in Scandals.

### Louisville Courier Journal.

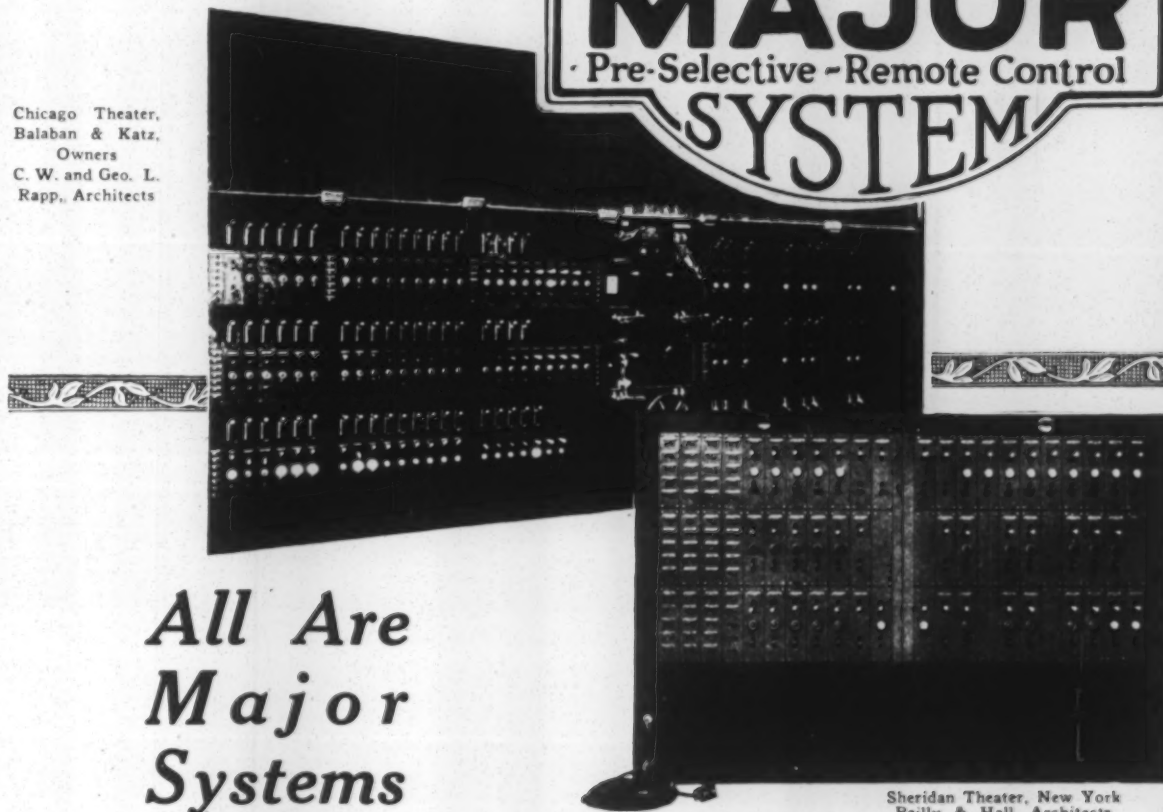
Wade Booth is a presentable young man and has an excellent voice.

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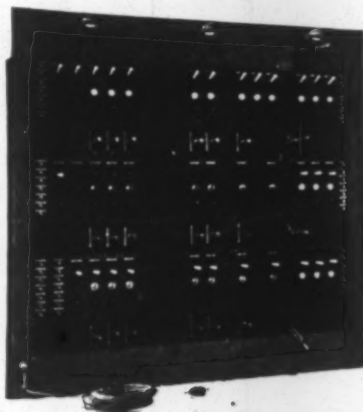


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Harris, Marion, Detroit, 6-13.  
Hope, Peggy, Alhambra, 6-13.  
Herman, Al., Alhambra, 6-13.  
Howard & Smith & Co., 81st St., 6-13.  
Herbert & Dare, Columbus, 6-13.  
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Lowry & Prince, Norfolk & Richmond Split, 30-5.  
Leonard, Eddie, Rochester, 30-5.  
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Levine, Ordway & Dork, Yonkers, 30-1.  
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## THE MONTHLY MIRROR

and a host of others equally prominent.

S. Jay Kaufman's page, of such splendid value to the weekly, continues in the monthly. Also his criticism of plays.

"Broadway Buzz" and "In the Song Shops," by Jim Gillespie, are there as they always were, Song Shops being increased to two pages. Johnny O'Connor has his page.

Ray Davidson is back with the MIRROR again. His "Western Broadway" is a feature. Edwin Mordant has two pages of book reviews.

Every new play, new act and big feature-picture is reviewed.

Vaudeville dates and Playroutes are in this issue, but not complete. It will take a month to compile them four weeks ahead.

Complete reports from other cities gathered by 400 special correspondents, N. V. A. Equity, Friars, and Green Room club columns and a Stock page start next month.

The contents are a matter you can help me with. What would you like? Your collaboration is invited and will be welcomed.

H. A. WYCKOFF, Publisher.

## C o n t e n t s f o r M a r c h 1 9 2 2

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## FEATURES IN THIS NUMBER

### Heywood Brown

Contributes this month a special article on something you have been wanting to know about—"Why I Stopped Criticizing Plays." You will read it. You will be waiting for what he has to say next month.

### Harrison Grey Fiske

Gives you a fine story of the inception of the MIRROR fortythree years ago. Why it was started. What it accomplished. What the publishers' troubles were. Who came to see him. He also gives you a lot of atmosphere.

### Edwin Mordant

Whose book reviews were just gaining great popularity in the weekly, has two pages of them for you in this issue.

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# D r a m a t i c M i r r o r



## Why I Stopped Criticising Plays

*The Difficulty of Writing a Heartfelt Criticism*

By HEYWOOD BROWN

**D**AY by day and night by night a newspaper dramatic critic proceeds to destroy his hope of a comfortable old age. He can look forward to no period of his life when he may relax and enjoy himself by attending a good show. One of the greatest factors in entertainment is definitely removed from his life. To be sure, a good many critics do retain their capacity for enthusiasm over a period of years, but in the end the existence is pretty sure to get them.

The wear and tear comes not so much from having to see the plays as from having to write about them. When I was employed as a dramatic critic I frequently went to plays which would have annoyed me very little but for the fact that I was under the obligation to rush down to the office as fast as possible and get something into type about them. If a show was good enough—or bad enough—there was generally some definite impulse to write, but the majority of performances fell definitely between these two states. Musical comedies, in particular, have a tendency to remain in a mould and for the most part there is nothing to say about them. The strain of writing something when there is nothing to write is one of the most unpleasant experiences in the life of a newspaper man.

### *A Reporter Has the Edge*

**I**N this respect the dramatic critic is far worse off than the reporter. The man on general news is privileged to return to his office and tell the night editor, "There wasn't any story." He may then put on his hat and coat and go home. This excuse will not avail the reviewer. It is not customary to allow him to get away with a mere, "Nothing to criticize." He must think up something worthy of comment whether the playwright has done so or not. Generally he would like to say, "A new comedy named 'Flossie' opened at the Sixty-Seventh Street Theatre last night. It is exactly like ninety-nine other plays which have been produced within the last two years. A large audience was present and applauded vigorously. At the end of the third act Miss Jane Doe, the star, appeared before the curtain and said, 'You have made me very happy.'"

That, probably, would accurately comprise everything which the critic is minded to say, but tradition demands that he must go on and the remainder of his journey is completed only with blood and agony. Most of the bitterest reviews are written not about the very bad plays but about those which lie in the no-man's-land which makes criticism so difficult. The critic finds himself tongue-

tied until he can whip himself up into a fictitious passion which will liberate language.

### *Immediate Criticism Is Unfair*

**T**HE demand for immediacy in dramatic criticism is also a handicap. It seems to me a little ridiculous that force of circumstances makes it necessary for a critic to evaluate a new play by Shaw, or Galsworthy, or O'Neill in just about the same time which he gives to an indifferent musical comedy. To his paper both are news and in each case it requires him to hurry to the office and get an opinion into type. However, in many cases there are practical considerations which make any change difficult. Personally I found reform impossible. Once upon a time I did convince a managing editor that I ought to take an extra day before writing a criticism of an important play. The experiment lasted a week and at the end of that time the managing editor told me I would have to go back to the old system. "You write much worse when you take your time about it," he explained.

I felt that his complaint was justified. Having become used to an impulsive hit-or-miss reaction to a play I was unable to do anything at all in attempting to substitute a more rational and logical method of approach. Perhaps, there is something to be said for fast criticism. After all, no newspaper reviewer feels that he is putting a play into the niche which it will occupy for all eternity. He is only a skirmisher. After him will come the heavier guns of the weekly magazines and the monthlies and at the end of the year George Jean Nathan will write a book about the drama of the year and everything will be straightened out.

### *Judgments Not Made by Life*

**B**UT, unfortunately, the newspaper dramatic critic is all too often unsuited by temperament and training to fulfill the rôle of the impulsive first observer. He is too sophisticated and playwise. He has seen many plays and almost every one reminds him of something which has gone before. His researches sometimes tend to be historical rather than critical. His judgments are standardized by the theatre rather than life. I think that the theatre suffers a great deal from being out of touch with existence, but the newspaper reviewer is seldom in a position to put it straight. His job keeps him seeing plays so constantly that he has little time for anything else. The technically adept piece is likely to fare much better at his hands

than the more crude effort which actually does get a little earth into the playhouse. No matter how honest-minded he may be (and it seems to us that local standards are high), the critic has great difficulty in escaping from the lure of reputations. If it's a good author there is a great temptation to say that it is a good play, and many an actor and actress keeps on getting good notices merely through the momentum of earlier work which attracted attention.

Most critics know that they have certain prejudices and try to overcome them, which seems to me a mistake. In doing so a critic defeats his own effort and writes less truthfully than if he made no effort to censor his opinions. After all, his usefulness to his public, if any, depends upon his being a given point by which the reader may judge the nature of a new play. His usefulness may be quite indirect. Certain readers may profit greatly by reading Smithers and saying, "Here is one play I don't want to see. Smithers says it is the greatest comedy New York has seen in two hundred years and I'm sure I'd hate it."

### *Writing a Criticism on Nothing*

**P**REJUDICES are badges of identification not to be dispensed with lightly. After all, without prejudices there could hardly be such a thing as opinion and opinion is all that a critic has to offer. Managers sometimes say that the newspapers ought not to send a critic to the theatre, but a reporter. Unfortunately, there is nothing to report. There is no particular point in saying that the first-night audience was large and enthusiastic, because first-night audiences almost invariably are not. Generally speaking, the critic is not a person of a type of mind to gauge this applause and determine whether or not it is genuine or spurious. If he could do that, he would probably be engaged in the much more lucrative business of ticket speculating.

The best the critic can do is to look into his heart and write what he finds there. This is rather lonely business. It sours his social relations with a number of people whom he may like very well. Playwrights and managers are generally good sports about criticism, and yet I was never able to get over being desperately uncomfortable whenever I ran into anybody concerning whom I had spoken adversely. The player or the playwright generally pretended that he had not seen the notice. This is the most convenient system but it is not altogether soothing.

(Continued on page 82)

# Looking Back

*Reminiscences of the Days When Theatrical Trade Journals Were New*

By HARRISON GREY FISKE

THE other day I read that the *DRAMATIC MIRROR*, after a career of forty-three years as a hebdomadal, was soon to be transformed into a monthly magazine of the theatre. I must confess that the news caused a twinge of regret momentarily, as revolutionary things sometimes do. It brought to mind a troop of pleasant memories, too, and these were intensified by the chance that took me past the *MIRROR*'s birthplace a few hours later. There it stood facing Union Square, very little changed although the surroundings were quite altered. Nothing stays "put" for long in this transitional town of ours. But Number 12 Union Square looks much the same as it did when the third floor of the old-fashioned converted dwelling housed the counting-room and editorial office, and the typesetting was done in the attic. It is still gray and blankly ugly—a trifle shabbier, perhaps—and progress is denoted only by a gaudy, towering advertising sign that rises above the roof.

## *Mirror Started in 1879*

WHEN Ernest Harvier and George Hammersley started the paper in 1879 "The Square," as it was familiarly called, was the Rialto. The park itself was then one of the most attractive in the city; its turf was well kept, its walks were bordered with a plentitude of fine old trees, children romped there in the mornings and nurse-maids wheeled their charges lazily about and gossiped. To-day the trees are mostly gone, the lawns are mangy, the walks are ill-kept, the children and nurse-maids have given place to idlers and bums, and the space presents anything but a pleasing prospect. The Rialto proper began at Broadway and Fourteenth Street, ran East to Fourth Avenue, jumped across to the Northeast corner and then extended uptown a block past the *MIRROR* office to Fifteenth Street. There and nearby clustered about everything and everybody connected with the theatre activities of that day. At Thirteenth Street was the Star Theatre—formerly Wallack's—which justified its name by presenting all the great artists of Europe and some of our own land. On the corner above was the Maison Dorée, later the Morton House, Sheridan Shook's headquarters and the rendezvous of politicians and a certain "sporty" set of professionals. Next door was the Union Square Theatre, where A. M. Palmer's splendid company held forth, chiefly in dramas imported from France. Steinway Hall further east divided the concerts and lectures with Chickering Hall over on Fifth Avenue. Beyond at the

home of grand opera, presided over by the resourceful Colonel Mapleson. Tony Pastor's famous little variety theatre lurked corner of Irving Place loomed the Academy, modestly in a corner of Tammany Hall. Restaurants and cafés flourished in the vicinity—Moretti's, the operatic table d'hôte; the Liszt, favored by long-haired musicians; Charlie Collins' Criterion, beloved by Thorne and his circle from the Palmer band; the Monument House where Harry Montague, Beckett and other of Wallack's English mimes founded and conducted the Lambs Club, and the Shakespeare chop-house of mellow memory. Next to the *MIRROR* was Simmons and Brown's Dramatic Agency, and at the Fifteenth Street corner stood the Union Square Hotel, noted for its excellent cooking and good wines and the amiability of Andrew Dam, the proprietor, who was

sions, often lasted until dawn. Steele Mackaye, Maurice Barrymore, Nym Crinkle, A. K. Cazauran, Frank Mayo and Raymond were often on hand. The Westminster, the Everett House, and the Clarendon were other neighboring hotels that sheltered many effulgent stars and migratory songbirds. The young firm of Klaw & Erlanger established their Theatrical Exchange ere long in Fourteenth Street between Broadway and Fifth Avenue, while Charles R. Gardiner had his headquarters for out-of-town managers in the *MIRROR* building. Henry French speculated in English successes and sold the yellow-covered French's Standard Drama at the corner of University Place and Fourteenth Street. Between seasons there was a sort of curb market along the crowded sidewalk of the Rialto, and here out-of-town circuit managers and the managers of the "Combinations" as the touring companies were called, met and arranged their dates in a haphazard sort of way, while the actors similarly sought engagements. From May to September "The Square" offered a busy and picturesque spectacle.

When the *MIRROR* was started there was no exclusively dramatic paper of a decent sort in existence in this country. The *Clipper*, respectable and dull, was theatrical on the side only, much of its grace being devoted to the trade interests of the circus, the side-show, the professional sporting world and the variety stage. For some time there had prospered a dramatic paper, conducted by a group of clever, unscrupulous writers, that frankly existed through blackmailing methods. The game was to ferret out scandalous facts concerning people of the theatre and publish them unless the unfortunate victims paid cash in one form or another to secure silence.

## *Libel Laws were Easy*

THE libel law was lax, the boomerangish penalty of invoking it was severe, fear of publicity was acute, the heartlessness of the blackmailers was notorious, and until the *MIRROR* came into the field the disreputable gang virtually plied its trade unhindered. Harvier's purpose was to destroy this gang. He began a vigorous campaign against it.

The crusade had progressed vigorously for some time when I assumed the editorship of the paper, but success was not yet in sight. Of course, the gang resented this interference with their hitherto unopposed operations and we were the object of bitter and venomous attack. In the end we had the satisfaction of driving the rascals into a corner, smashing their unsavory industry and



Photo by Fairchild Studios

## HARRISON GREY FISKE

One of the early pioneers in theatrical trade journalism. The *Dramatic Mirror* is a standing monument of his brain and ideals. The lady needs no introduction, for who will not recognize Minnie Maddern Fiske?

ready at any time of the day or night to match five-dollar gold pieces with John T. Raymond, who had an insatiable passion for that amusement. Here the principal managers lunched daily and after the play brilliant notables of the stage and journalism foregathered to match their wits in discussion of weighty subjects, lightened occasionally by agreeable beverages. These ses-



killing their publication. That ended blackmail as a feature of theatrical journalism.

In those early days our staff was small but extremely industrious. Besides the editor-in-chief, there was Jenkinson, the managing editor; Stephen Fiske, who contributed editorials; his wife, Mary H. Fiske, who made a national reputation with her humorous department, "The Giddy Gusher," and a lone reporter or newsgatherer. We managed to write the whole paper until growth of circulation and signal prosperity enabled us to retain a numerous establishment, specializing in various departments of the drama and music. At different times we had as regular contributors or members of the staff such men as A. C. Wheeler ("Nym Crinkle"), Joseph Howard, Jr., Frederick Lyster, Professor Charles Carroll, of the New York University, Kate Masterson, Arthur Hornblow, Albert Ellery Berg, Channing Pollock, George Taggart, Randolph Hartley, Philip Jaques, James A. Waldron, Milton Nobles, and George C. Tyler. The special contributors whose articles appeared from time to time numbered virtually all the well-known critics, dramatists and intellectual actors. It would consume too much space to attempt to recite the entire list, but to indicate its character I shall merely name William Winter, George Edgar Montgomery, Edward A. Dithmar, George P. Goodale, Brander Matthews, Ignatius O'Donnelly, Appleton Morgan, William Gillette, Clyde Fitch, Bronson Howard, William Archer, Clement Scott, Francisque Sarcey, Henry Irving, Henry Arthur Jones, Arthur W. Pinero, Sydney Grundy, Alexandre Bisson, and Cornelius Mathews. Dion Boucicault for several years was a steady contributor of articles, both signed and unsigned.

#### Mirror Held First Actors' Fund Benefit

THE MIRROR's policy was not only to be clean and interesting, but to prove its *raison d'être* by constructive, progressive work. It advocated and brought about the organization of the Actors' Fund; the story of that achievement is interesting, but there isn't time to tell it here. The first benefit for the Fund was given under the MIRROR's auspices at the Fourteenth Street Theatre; the nucleus of its treasury came from subscriptions of \$1,000 a-piece obtained by us from Edwin Booth (a staunch supporter of the paper in its early days of struggle), Joseph Jefferson, Fanny Davenport, J. K. Emmet and other leading artists. Later by popular subscription we secured from the profession the money to erect the granite shaft that rises above the graves in the Actors' Fund plot in Ever-

green Cemetery. The MIRROR also took an influential part in the successful movement to amend the copyright law so as to give adequate protection to dramatic compositions; in checking play piracy; in securing equitable concessions for traveling groups from the Inter-State Commerce Commission; in improving the conditions of actors' dressing-rooms throughout the cities of the country, and in preventing the New York production of Salmi Morse's *Passion Play*, which threatened to alienate from the theatre an influential section of the theatregoing public as it was then constituted. Finally, the MIRROR waged a twelve years' war against the effort of a few men to monopolize the entire theatre business of the United States for their own pecuniary benefit.

In course of time "The Square" ceased to be the Rialto, which followed the Northward trend, hesitated uncertainly for a brief interval at Twenty-eighth Street and Broadway, and then ambled up to Times Square, perhaps to remain permanently. The MIRROR moved, too, first to Fifth Avenue and Twenty-first Street, where it had the Union and Lotos Clubs as its immediate neighbors, and then to Broadway and Fortieth Street, next door to the Empire Theatre. But somehow the tidings of its new departure and the recent survey of its first home keep sending my rambling thoughts back to Number 12 Union Square, and there is no part of the period that I was associated with it, whether as editor, or editor and proprietor, that is so delightful personally to recall as when it was published there.

We had lots of troubles—chiefly in making both ends meet—in the MIRROR's swaddling clothes day, but they provided excitement and whetted our determination to make it go. We hadn't much capital to begin with and that was soon used up. Establishing a new publication is one of the toughest jobs in the whole list. We used to watch the weekly returns from the News Companies anxiously to learn whether we were growing or shrinking; we used to have nerve-racking conferences on ways and means to meet the bills for paper, printing and engraving; we were discomfited when the composers struck, demanding increased rates; we were plunged into libel suits instigated to embarrass us by our blackmailing friends; in short, we suffered all the ills that an infant newspaper is heir to.

#### Friends Won by Policy

THE MIRROR's policy won the friendship and respect of the players and managers. Its advent was a relief after the long term of

fear, annoyance and disgust caused by its disreputable but profitable predecessor in the field of theatrical journalism. The representative people felt that a reproach and disgrace had been removed from the American stage, and the new publication inspired confidence and esteem. Mr. Palmer gave the paper special consideration in the matter of early news regarding his plans and productions; Mr. Wallack was friendly; the Mallorys were cordial; in fact, all the leading managers thought highly of it, and seemed to appreciate its absolute independence both in comment and criticism. The MIRROR always spoke the truth according to its lights, and it showed neither fear nor favor.

#### Managers Objected to Policy

THE only managers who took exception to its course were Augustin Daly and Henry E. Abbey. After the Ring Theatre fire in Vienna in which hundreds perished there was one of those sporadic investigations of the New York theatres that occur always after such disasters. The MIRROR reported the findings of the Fire Department's experts, and among them the report on Daly's old building at Thirtieth Street and Broadway, which simply said: "This theatre is a fire-trap." Mr. Daly, who was a paternal despot in his own playhouse, was furious. He sent his business manager down to the office to take out his advertisement and to give notice that thereafter the MIRROR critic would not be admitted to Daly's Theatre—a form of reprisal that has been repeated many times since in the case of other managers and other papers. Mr. Daly sulked for several seasons, but eventually he tendered the token of peace and the hand of friendship, and our relations continued to be amicable until the time of his death. Mr. Abbey's resentment grew out of the MIRROR's opposition to the *Passion Play*, which he was obliged to withdraw on the eve of its production at Booth's Theatre in deference to public sentiment. He never forgave the MIRROR for its share in that result.

But all this is ancient history now, and it has no pertinence except that the matters are interwoven in the MIRROR's career as a weekly journal, which now has ended. To all that have had a part in its making from the beginning up to the present, however, there is reason to feel a pride in its honorable and useful record. Naturally, I am of those who believe that, in its new form and with its new opportunities, it will be powerful in upholding the best traditions and promoting progress along the best lines in the theatrical world.



OSCAR SHAW

and shall we call it "girlie ensemble"? Oscar is one of the laugh-provokers in Charles B. Dillingham's production of "Good Morning Dearie," one of the biggest musical comedy successes of the season. He is called a "comedian" by some, but who would be anything but that when he can work in scenes such as this?



© Sarony

Doraldina, celebrated dancer and creator of the Hawaiian Hula dance, the Metro screen star, caught in a rare moment, when all the artistic grace, powers of charm, suppleness and poise of form is unconsciously in full view. There is little wonder, from this photograph, that Doraldina has won such great renown.

Here Doraldina, in another view, gives some inkling of the secret of her serpentine charm and the exquisite harmony of form, which, added to her superb beauty, has won for her, and is winning, countless admirers and enthusiasts in the Loew theatres, where she is now making a tour of personal appearances. She is offering a series of new interpretations in terpsichorean art.



© Lumiere

## Doraldina

*Creator of the South Sea Dance*



# Who's Who in Vaudeville—Harry Weber

*A True Story Which Might Have Been Written by Horatio Alger, Jr.*

By JOHNNY O'CONNOR

THE State of Ohio is conspicuous for its exports. It gave America a flock of Presidents, the National Cash Register, a couple of good prize fighters, Sheriff Leo and other things, but to vaudeville it contributed the Weber family. Of the family, Harry is the outstanding feature. At least he has been for some time, but now his brother Herman and his son, Herbert Gibbs Weber, show promise of eclipsing the enviable reputation Harry himself has rolled up in a decidedly short space of theatrical history.

To the "trade" as it now stands, Weber is probably an enigma. But back in the pages of vaudeville history Weber's name stands out embossed. Weber gambled his future once, backed his guess with his principle and a six-hundred-dollar-bank-roll and the cards came right. When the Western Vaudeville Managers' Association in Chicago became "Brayed" Harry Weber, "Tink" Humphrey, Walter Keefe and Abe Jacobs conferred. Weber had the bank-roll and the "guts." Humphrey and Keefe had the experience. Weber staked his bank-roll, his office, his time and everything else on the idea that "An ounce of loyalty overbalances a pound of cleverness." And loyalty brings a greater reward than cleverness. It did to Weber, for he stands out now as the most successful, astute, sagacious and square artists' representative in vaudeville.

## **Began With the National Cash Register**

BACK to Ohio. The year of 1879. Dayton. He banged his way through high school. And then, like all Daytonites, he went to work for the National Cash Register Company. He was then elected as Harry Stoddard's office boy, Stoddard now being the head of the Chalmers Motor Car Co. Then the Spanish-American war. Weber thought he'd look good in a uniform so he enlisted. He played around the Philippines, saluted Admiral Dewey, and after eighteen months in pup tents he "lammed" back to America, the land of the free, the home of the brave and prohibition. Night school for a long time and then our youthful prodigy hits the world as a "croaker" (slang for doctor).

Weber, be it known, was at one time the recognized peer of mid-west optic doctors. He specialized in the ear, eye and throat. Perhaps that's the explanation of his uncanny ability to spot a good singer. Incidentally he is the inventor of Dr. Weber's Refractometer, a conglomerated affair that will test one's eyes through the mail.

Shortly after Weber was discovered as sales manager of the Loftus Diamond Co.,

of Chicago. Many an actor is still paying the installments on Weber's sales. He finally decided to go in business for himself and went along at a fast pace until the 1907 panic and Weber was one of its victims. The bank-roll had gone democratic and Weber hiked back to Dayton.

## **First Represented Frank Tinney**

ONE evening at Dayton Weber went to see Barlow's Minstrels, then wild-catting

and Butterworth, the McGreevys, Harry Spingold (now an agent himself), Johnny Hughes and Mazie (now of Adelaide and Hughes) and many others. And strange as it may seem, none of those acts, regardless of the number in cast, received over \$100 weekly, yet all of them have developed into high-priced headliners since, some becoming individual stars.

Claude Humphrey, Eddie Carruthers, Bob Rickson and Walter Keefe were then, as now, booking the bulk of important time around

Chicago. They appreciated Weber's hustling ability and he became the only recognized agent around Chicago. That made it soft for "Doc" and his book soon became clogged with desirable talent.

But alas! Charles E. Bray was delegated to reconstruct the "Association," and among others Weber was "iced" and his activity in conjunction with Keefe and Humphrey, while temporarily a setback, eventually developed into the best thing that could have happened to Weber. He migrated east and the following summer vaudeville was jolted with the announcement of a new firm of artists' representatives, the members being Reed Albee (son of E. P. Albee), Weber and Frank Evans. Needless to say, this combination prospered. But the combination wasn't for long. Weber soon dropped out and established his own firm, Harry Weber, Inc., with his faithful secretary Freda W. Teitelbaum as his sole aid. Miss Teitelbaum still holds down her important desk and manipulates the bulk of routine work, capably supervising everything during Weber's frequent trips out of town.

While the market was amply overcrowded with talent, Weber's creative genius called for exercise, and the "Harry Weber Presents" sign introduced such stellar box-office attractions as Lady Duff Gordon (Lucille of Paris and London) in "Fleur-ette's Dream of Perone," Charles Kellogg, the nature singer, Ernest Thompson Seton, President of the "Woodcraft League," Helen Keller, the blind, deaf and formerly mute girl; Chief Canpaucian, the Indian baritone whom Weber steered from a restaurant to the Metropolitan Opera Company; Rosa Ponzelle, also with the Metropolitan Company, at present, and Dorothy Jardon, formerly of the Chicago Opera Company.

## **Almost Booked President Wilson**

WEBER'S colossal confidence even tempted him to endeavor to debut Margaret Wilson, daughter of ex-President Wilson, into vaudeville. We believe if it weren't for time pressure, Weber would have tried to get

(Continued on page 82)



HERBERT GIBBS WEBER

the son of Harry Weber, who is turning out to be a typical "chip off the old block." It was Herbert Weber who brought the Panama Canal kiddies up to Madison Square Garden. He promises to do stunts in the managing line even bigger than some performed by his Dad—and that's going some!

through Ohio. Frank Tinney was one of the players. Weber had peddled diamonds to many members of the Western Vaudeville Managers' Association and his brain began to rotate in the right direction. He talked Tinney into a contract and became his representative. The contract called for \$35 weekly for Tinney, who agreed to pay Weber \$5.00 weekly for his services. Weber hied himself back to Chicago and routed Tinney for a season. Then the big idea came into his cranium. With Tinney as his first act he rightfully argued that could he represent a dozen acts his income was assured. In those days actors paid their commissions promptly.

Weber opened an office. Pretty soon he was the accredited representative of such acts as Al Jolson, Stepp, Mehlinger and King, Hedges Brothers and Jacobson, Ina Claire, Bernard Granville, Frank Van Hoven, Lydell



**Mae Murray** *whose tiny self is more gorgeous and resplendent than ever in the new Metro release, "Peacock Alley."*



## Page S. Jay Kaufman!

"THE MIRROR is yours." That is what I said when I joined it. That is what I have been saying. And that is what I say now that we are making the MIRROR a monthly.

And I hope that we have carried out that idea. I hope that we have shown you that the MIRROR is at the service of anyone of the theatre.

I want to see you continue to use it as a *Clearing House of the Theatre*. Tell us what you think and what you want. Tell us what you think should be done in the theatre. Use us as your mouthpiece. Say your say.

The MIRROR is 42 years old. It reaches thousands of drama groups throughout the country. Those groups become a definite power in the theatre. You can reach them through us.

We shall inaugurate a department devoted to stock, a department devoted to the Little Theatre movement. Hoffman, O'Connor, Gillespie, Mordant will continue their work. And we shall print contributed articles by Heywood Brown, Harrison Grey Fiske, Marc Klaw, Arnold Daly, Burns Mantle, Samuel Shipman, William De Mille, and others.

"The MIRROR Is Yours!" Use it!

### January's Star Performances

Class A.—Helen Menken in "Drifting."

Claude Cooper in "S.S. Tenacity."

Richard Bennett's first act in "He Who Gets Slapped."

Margalo Gillmore's last act in "He Who Gets Slapped."

Ludwig Satz in "The Lunatic."

John Blair in "He Who Gets Slapped."

Lowell Sherman in "Lawful Larceny."

Lyonel Watts in "The Dover Road."

Frank Reicher in "He Who Gets Slapped."

Class B.—Margaret Lawrence's comedy scenes in "Lawful Larceny."

Winifred Lenihan in "The Dover Road."

Lillian Lorraine in "The Blue Kitten."

Robert Woolsey in "The Blue Kitten."

Lorraine Manville in "The Blue Kitten."

Louis Calvert in "He Who Gets Slapped."

Reginald Mason in "The Dover Road."

Maurice Schwartz in "Rags."

### On Gest the Artist

"THE CHAUVES-SOURIS" for America is a fact. Gest definitely announces it. This company of Russian artists, who took Moscow and then Paris and then London by storm, is about to sail.

I wonder if he will make it clear to the American audiences that these artists are some of the ablest of the Russians. And that this revue is the result of their fun. It came about through impromptu entertainments *after* the theatre. First only for themselves. Then the public rushed.

By the bye, is there anyone else who would have had the courage to bring it over?

Morris Gest is an artist.

### On the Repeal of the Motion Picture Censorship

IF the fight to prevent the state censorship of motion pictures had been as thorough as the fight that is now on to repeal the law, there would be no censorship now.

I am told that Gov. Miller has said that if the bill to repeal it goes through he will veto it. I have my doubts. But whether he does or does not it will be a record of the feeling. And there will be other governors.

Aside from this, however, there is a phase which is interesting. That is, the few pictures which were condemned. Which would seem to prove that there is little necessity for the censors. Still that is not the great objection to a censor. The great objection is that there should be a censor at all. Fancy a censor in a free country! It is the acme of contradictions. After all is said the fact remains that it is altogether un-American.

The legislators who bring about the repeal of this ridiculous law will be erecting monuments to their careers.

### On a Censor of Plays

WHICH reminds me that the Drama League, which is always doing valuable work, arranged a meeting at the Belasco on the 24th at which George Arliss, Eugene O'Neill, Owen Davis, Augustus Thomas, John Emerson and Charles D. Coburn spoke.

This was definite protest. And it means that everyone there is pledged to fight any attempt to put a bill through which will bring about a censorship of the theatre.

And while I am on the subject of censorship I want to give you this excellent paragraph from the *Nation*:

"The terms 'clean,' 'immoral,' 'salacious,' 'vulgar' are easy to use and quite infinitely elastic. When the early plays of Ibsen appeared, conservative Europe rang from end to end with bitter and rabid protests against the immorality, vulgarity and filth of the great Norwegian; the performance of the first play of Gert Hart Hauptmann aroused a tempest amid the conservatives of Berlin; the production of 'The Weavers' was stopped by the police as was the first New York presentation of Shaw's 'Mrs. Warren's Profession' which, some years later, played here unmolested. A stage that promises to keep clean and refined in the sense attributed to those words by the respectable majority of any moment in history is a stage that must avoid the new, close its doors to genius, deny the creative spirit, and league itself on principle with rigidity and spiritual sloth. There is no great dramatist from Moliere to Shaw whom it would not have been forced, on its own avowed principles, to reject and silence. The processes of the moral and artistic as of the biological world, are creative ones. The new virtue seems a vice to the dark and lagging majority, the new form no form at all, the new truth a heresy or a blasphemy. To silence the arts at all is to be in danger of silencing them altogether, to attempt to curb the



MADGE EVANS

the youthful and beautiful star of Edgar Selden's Super-Screen Production which will be released shortly under the title of "On the Banks of The Wabash," by the Worth-While Pictures Corporation. Little Miss Evans' adorable personality and wonderful ability are shown to better effect than ever in this production, which will undoubtedly add to her thousands of admirers and fans.

creative processes is to misconceive of their very nature."

### On a Sensational Picture

ONE of the best pictures in months is "Tolable David," in which young Richard Barthelmess is established as a star.

And yet there is very little that is sensational in it. Sensational in the motion-picture sense. Sensational from the standpoint of the "great" productions.

But it is sensational. Sensational in its sheer holding to life. It is as if someone happened to pass in an airplane over the Virginia village. And anchored in the air. And saw the happenings of a young boy who fights his fight to his ambition—driving the mail wagon. There isn't a moment in it which is trick stuff. Or the "effective." Instead it tells a tale which will interest everyone because everyone knows the truth of the story.

And I want to say another thing about this picture. I have from time to time said that the trouble with most pictures was that there was no idea. *Idea*. That the pictures left one with nothing. That the effect of the story wears off as one leaves the theatre because the picture did not say something. By idea I meant the idea of faith in "The Miracle Man," for example. Or the ideas always in the Sidney Drew comedies. Not merely a story. Story too, but back of the story an idea. A theme, if you choose to call it that. And so as someone has asked where the idea in "Tolable David"? The answer is obvious. There can be no greater idea than showing life as it really is.

Every little costume must have a cape of its own; that's why the National Black Goods Co. added this jaunty young cape to Dorothy Young, the attractive star's straight-line dress of black Chinchilla Satin and finished it with a fence-like collar of the angora so that it might be joined in a partnership that no fashion could cast asunder



Some well-dressed women will always pin their faith on black, even though the fashion prophets are seeing white, so that Dorothy Young, the film star, has hit upon a compromise, expressing her allegiance to black in the Roshanara Crêpe jacket on the blazer order which is linked to the plaited skirt of Here-N. There by Tuxedo facings, and her anticipation of the vogue for the white in its silvery plaid. She's likewise accepting another of fashion's dictum in the longer skirt of this J. Metz out o'door suit, appropriately topped by one of James G. Johnson's hats in the silver and temple orange silky way brocade.



If you, like Dorothy Young, the film star, would win honors on fashion's field of sport you will enter the lists in a Metz suit of Sportspun that can withstand the most strenuous action and come out victorious, sans wrinkle, sans rub, sans sign of wear or tear. And then there's the James G. Johnson hat of the same sturdy silk with its weather-defying properties shown at the right



Photos by Old Masters

## Dorothy Young

*Petite, Pretty and Properly Posed in Costumes That Predict the Downfall of Short Skirts*



# Says Johnny O'Connor

*A Soul for the N. V. A. Ford vs. Jolson. "Lambs Is Lambs"*

**G**EORGE M. COHAN is back, both in America and in action. The Rialto is now silently awaiting the inevitable mud-walloping campaign with English "diplomacy" on one side and the courage of sane convictions on the other. We honestly believe in Equity when Equity in its dealings portrays its title rôle, but when Equity's ideas and demands show traces of theatrical auto-intoxication, our belief rolls under a cloud. In his score or more of active years, Cohan, to our knowledge, has never been accused of double dealing with actors. Many of them owe their start to Cohan and yet, on the other hand, owe their loyalty to their organization obligations. But it must hand Cohan a laugh to realize that Englishmen in England gave him the keys of the country while Englishmen in America are trying to give him the "air." Perhaps Cohan never employed many actors in his plays who register their nationality with a hyphen. It's a great spot for a successful mediator, but to date we never saw Cohan swing a white flag. And if it comes to a showdown we'll swing a towel for Cohan.

## An Argumentative Morcel

**E**F. ALBEE and the National Vaudeville Artists always afford a corking morsel for the argumentative. We're strictly on the fence on the subject. Those on one side claim Albee owns the club, body and soul. Personally we don't believe the N. V. A. has a soul. But we do know that for \$10 a year any actor or actress derives the comforts of one of the most beautiful club houses in the country and their surviving relatives the benefits of a \$1,000 life insurance policy. And we also know, regardless of the annual benefits and the enormous amount of dues collected, the yearly losses total a staggering amount. We doubt if anyone but an Albee would maintain such a white elephant. And whether it was Albee or the N. V. A. who has accomplished the many reforms credited to the organization in vaudeville, the N. V. A. has "done its stuff," is "doing its stuff" now, and promises to continue. Those on the outside who laugh push their sneers through a coat of jealousy.

## Criticising the Critics

**A**NOTHER subject that is pretty well "ragged" is the value of criticism. The managers, playwrights, stars and angels blow hot and cold on this subject. It all depends on the nature of the critic's opinion. The New York publications still have a few judges of the drama on their staff who haven't endeavored to grind out a success and given birth to a perfect "flop." Some try for the high target while others are content with vaudeville possibilities. The ma-

jority of them should confine their writing to burlesque. Funny thing, though, the shows generally crucified by the critics enjoy the long runs. They seem to be the public's choice. It simply proves the decision of one genuine judge that "criticism is all the pure bunk, all bull regardless of its width."

*If all the good folk on the outside of show business who have written plays were invited within the profession, as they on the inside who have written on shows would have to take a run-out.*

## "Lambs Is Lambs"

**T**HE Lambs Club is a wonderful institution. Tough to get in and tough to stay in. But the experience of one applicant verifies the judgment of the individual who christened the organization "Lambs." Particularly one of their admission commit-

tee expressed his thoughts and told his listeners that his opinion stood and, were it not satisfactory, they could shelve his application. They did. The individual opinion of an applicant in reference to a subject not directly relative to the club should never, in our humble opinion, interfere with the applications, election or rejection. That's not clubby. But Lambs is Lambs.

## When Is An Agent Not An Agent

**T**HE other day we rambléd into a vaudeville agent's office. We had no particular business to transact. Merely a social call. The inner sanctum was closed. A matronly looking lady had preceded us into the office. She asked for the agent. She was told he was gone for the day. After lamenting upon her misfortune, meanwhile explaining that he had told her to call at that hour, and explaining further that she had come in from the country, some distance from New York, she left. We were about to follow when the young lady called us back and told us the agent was in and we could "crash the gate." We did. Within we found Mr. Importance, battling with two others over a live cent game of pinocle. Considering the standing of this agent in vaudeville circles, our respect for his veracity and business methods took a flying leap southward. And yet they discourage the maintenance of organizations destined to abolish such tactics. Funny.

## Actors and Business Men

**T**HE old theatrical adage that a good actor is invariably a poor business man has, like all other rules, its exceptions. We are thinking of one exception that stands out particularly strong, Charley Grapewin. Grapewin was not only a good actor, but a good producer. His many productions are proof positive of this declaration. But after some thirty-odd years on the rostrum, Charley, still a comparatively young man, deserted the stage for a commercial career. A shrewd investor, but never a speculator, Grapewin took a portion of his savings and sunk them into the Durant Corporation, an auto manufacturing concern. And unlike the average actor-businessman, Grapewin didn't lean on the profession for his business deals. He went right into the commercial market and, furthermore, made good. Last week his concern sent the largest shipment of automobiles to California on one train ever recorded in the history of the industry. The call of the footlights may be loud and magnetic, but it's a safe bet it won't magnetize Grapewin.

(Continued on page 85)



EARL CARROLL

He came. He wrote. He succeeded. And now, this Knight Templar of Origin is to have his own theatre, with gold-fish in the lobby and macaws on a pedestal.

tees. Some time ago a very prominent scribe came before this august body. They quizzed him as to his published opinions anent a certain theatrical controversy that raised considerable dust a few years ago. He fearless-

ly expressed his thoughts and told his listeners that his opinion stood and, were it not satisfactory, they could shelve his application. They did. The individual opinion of an applicant in reference to a subject not directly relative to the club should never, in our humble opinion, interfere with the applications, election or rejection. That's not clubby. But Lambs is Lambs.

## Doris Kenyon

*Last Seen on the Stage in Special Matinees  
of "The White Villa"*

Here's another one of the reasons why straight lines are so dear to every woman's heart, as they are to Doris Kenyon's, that fashion cannot cast them into discard, despite the fact that they have monopolized the center of the clothes stage for many a season. In this Siegel-Levy frock the diamond shape motifs glistening with steel beads accent the good services of the straight lines expressed in Pussy Willow Cr pe, and to such an extent that the side panels don't hesitate to dip longer to form the much desired irregular hem line.



Photos by Old Masters

Yes, it's an apron, but one of the de luxe variety, a far cry from even the frivolous tea aprons, and Doris Kenyon, the versatile stage and screen star, wants you to appreciate its gauzy loveliness, for the sheer surface of the navy blue indestructible chiffon voile is strewn over with iris-like blossoms gay in tones of yellow and orange, a fitting dash of color to enliven the navy blue background of the drapella latticed in moire ribbon.





# Broadway Buzz

Some Managers Reach for Their Pencil When They Hear a Newsboy Yell "Paper!"

BY JIM GILLESPIE

**M**ANY foreign performers have signified their intentions of becoming American citizens. For their benefit we herewith submit a series of questions and answers which should be of great assistance to those who are desirous of becoming naturalized.

Q. Who was responsible for the Declaration of Independence?

A. The Actors' Equity Association.

Q. Name three prominent American Generals?

A. George M. Cohan, E. F. Albee and Jake Shubert.

Q. Who were the Minute Men?

A. Vaudeville actors.

Q. What great man implored Americans to raise large families?

A. Eddie Foy.

Q. Who was responsible for the saying, "Give Me Liberty or Give Me Death"?

A. Houdini.

Q. What game is considered the national pastime?

A. Blind Man's Bluff or Looking for the Last Half.

Q. Where is the Capitol situated?

A. Broadway and 51st St.

Q. What American hero said, "I Regret That I Have But One Life to Give for My Country"?

A. A vaudeville actor who played the Colonial on a Monday afternoon.

Q. On what State does New York border?

A. On the State of Insanity.

Q. What is the principal industry of New York?

A. Laying off.

Q. Who was the originator of the saying, "Curfew Shall Not Ring To-Night"?

A. Flo. Ziegfeld.

Upon arriving home H. G. Wells, the English journalist, declared that Prohibition in America was a huge joke. We always gave Mr. Wells credit for being



original, but in this case he has merely repeated something that thousands have already said.

A lady has brought suit against the proprietor of a Broadway beauty shop because she got paint on her clothes. The proprietor claimed he had "paint" signs hanging in his shop, but the lady did not pay any attention to them because she thought he was merely advertising his business.

A theatrical newspaperman who recently arrived from Chicago tells one about a vaudeville performer who during his search for work wandered into the offices of the W. V. M. A. and pleaded for time. He was told that owing to the congestion of things it was impossible for them to give him a route, but that they would gladly give him a franchise. Now you tell one.

Many acts are laying off for the want of time and many watch-chains are idle for the same reason.

Some Managers have become so accustomed to giving out passes that they reach for their pencil every time they hear a newsboy yell, "Paper."

After eating a pound of candy a certain young lady who is proud of her figure jumped on the scales and almost swooned when she dis-

covered that she had gained in weight. Which recalls that old saying, *A penny wise and a pound foolish.*

## Drawing a Bead on the Eyes

A chorus girl was recently fired from a show because she refused to head her eyes.

She said cosmetic ruined her eyelashes and that hereafter beads would be confined to her neck.

The manager tried to smooth things over, but her name was Pearl and she thought he was trying to string her.

She said her eyelashes were long enough without beads and he told her that's why she should be thankful for having a job.

She claimed that her eyelashes looked good from front and he said that was where most people usually wore them.

She said her eyes always brought notices from other managers and he told her not to worry, that she was sure to receive her notice from him.

She went on further to say that beads took away all tenderness and he complimented her for admitting she was no longer tender.

That hurt the poor girl and she started to cry so the manager tried to square himself by telling her she was chicken-hearted.

Then she accused him of using fowl language and said she didn't care to be seen with his turkey show.

He replied he never could see her and that the only reason she

had lasted over the holidays with a turkey show was because she was too tough to be killed.

That made her angry and she proceeded to administer a few tongue lashes regarding eye lashes, so after due consideration the manager informed her she would no longer have to head her eyes, that is until she found another job.

## He Might Draw Flies

Dr. Straton has broken out again with a series of rash statements pertaining to the stage. Why not quiet the Doctor by giving him a few weeks in vaudeville. He would prove a good drawing attraction in any house, but of course that's not saying what the drawing would consist of.

A young lady who signs herself Lucy wishes to know if asbestos curtains are fireproof. Absolutely my dear. They have even withstood the assaults of certain reformers who insist upon burning up the stage.

She—Have you seen Foolish Wives?

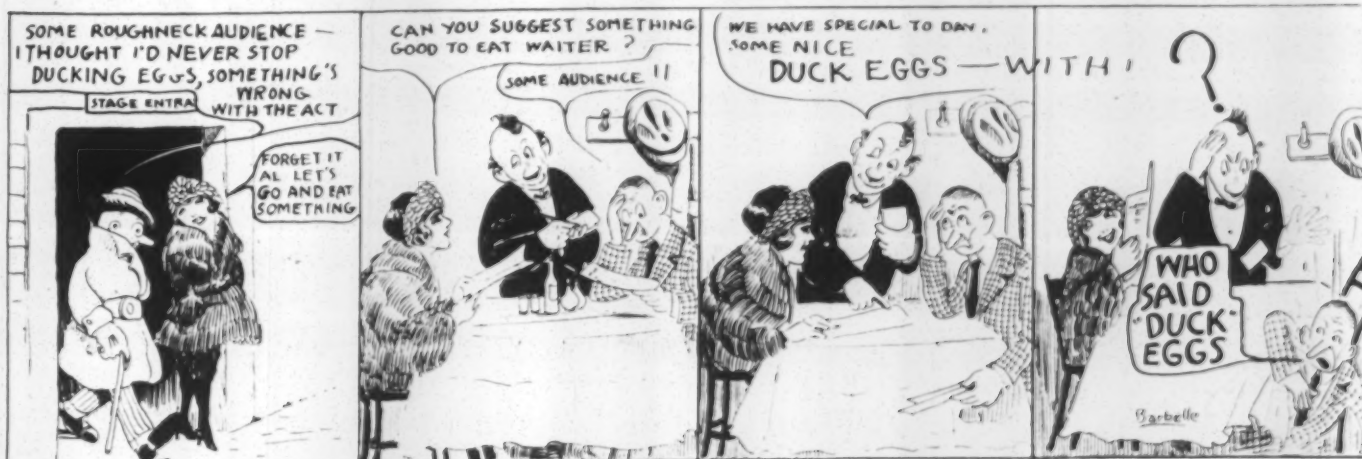
He—Yes, three different times. I hope the next one I marry will have some sense.

There is an oasis near Broadway where lubricating oils may be obtained without going through the usual formality of winks and handshakes. All one needs is an introduction and he is immediately supplied with a key. If there are more keys passed around they will need a cop outside the door to direct traffic.

Prima—Any mail for me Pop?

Doorman—Yep, but I told him no strangers were allowed back stage.

Isn't it strange that no matter how well a stage may be dressed it always has an apron.



# In the Song Shops

*A Few Words From Lou Breau. B. D. Nice Is Launching a New One. Cairo Moon in Demand*

BY JIM GILLESPIE

**T**ING-LING! The telephone bell was paging us and at a most inopportune time. A minute before we had decided to take advantage of a clean face towel, so accompanied by said towel and a cake of soap we dashed to the wash-room for the purpose of taking a nose dive in a sea of suds, only to be interrupted by Central who insisted that we say hello. We responded by putting the O in front of the H, and was prepared to send over our first-line barrage when the musical voice of Lou Breau came bouncing along the wire. *Music Hath Charms to Soothe the Savage Beast*, so we quickly tamed down while the following monolog was being pounded in our ear: "Say, listen, in your last issue you ran an article to the effect that my song *Never Mind* was about to be turned over to another firm, and I would like to know who soiled your ear with that information. Yes, *Never Mind*. What do you mean alright? Certainly I said *Never Mind*. I don't mean that you shouldn't mind, I simply mean *Never Mind* my song. What, you never paid much attention to it, anyhow? Listen, animal cracker, you're make-up consists of about fifty per cent. of wit—in other words, you're half-witted. You're so thick that you remind me of the soup my mother used to make, and when it comes to grasping ideas you look like an armless man trying to grab a ring on a merry-go-round. I called to tip you off to some real live dope. Yes, *dope*—I thought that would get a rise out of you. I suppose you can hear the sleigh-bells ringing already. I merely wanted to tell you that my two new songs have been turned over to *Shapiro-Bernstein*, and from now on *Never Mind* and my Hawaiian number *Lo-la-Lu* will be included in the catalog of the S. & B. firm. They will be released immediately with a heavy plug behind each number. You know placing a song reminds me of doing sentry duty in the army—advance and give the dollar sign. Was the figure attractive? Well, you can see that I am tickled to death and you know I admire big women. Drop in to see me some time, but let me know before you come. There is only one stairway in the building and I'd hate to have to jump out the window. So long."

## "Atta Baby"

**G**OODMAN AND ROSE have taken over a new number entitled *Atta Baby*, which, according to the boys, looks like an honest-to-goodness natural. It was written by Billy Tracey and Halsey K. Mohr, and though but a couple of weeks old it has become very popular with many acts. It sounds strange to hear *Justis Rose* go into ecstasies over any particular song, but he is certainly all excited over his latest find.

*Belwin* is starting a campaign on their latest number, *Sing A Song of Swannee*, which was recently turned out by Lou Breau. The number has gone through the tailoring process, is fresh from the press, and samples may be had for the asking. Yep, it's a fox-trot.

*Sid Caine* has added another number to his catalog entitled *I'm So Unlucky*, which was written by Joe Samuels, Larry Briers, and the kid himself, meaning *Sid*. Owing to the title, the number thirteen will adorn all copies, and we might also mention the fact that the con-

tracts were signed on the thirteenth of January. *Sid* was telling the gang that superstition never annoyed him because it was pure bunk. Just then we offered him a light, but he refused the match because two other boys had already used it.

*E. B. Marks* has secured the publishing rights to *The Parade of the Wooden Soldiers*, the outstanding feature of *The Russian Bat Theatre*, which has been playing in London, Paris and other European cities with much success. In securing the number the Marks firm feel they have an International hit which will have little difficulty in following in the footsteps of *Sal-O-May*, their blue-ribbon number which has made a favorable impression all over the country.

## Blushes on Five Mechanicals

**J**OE DAVIS, of the Triangle firm, grew red in the face last week from telling his friends that *Blushes* had been recorded on five mechanicals. Joe was waiting for the clock to strike six so that he could make it an even half dozen. In fact, he was willing to bet that by midnight he would strike twelve.

*Lou Cohn* sends word from his roll-top desk headquarters that *Syncope Miss Mandy* is stepping right along and is rapidly approaching the goal known as popularity. Of course, you know that Lou is one of the executives of the Ben Schwartz Music Co. If you don't believe it drop in some day and throw a cigarette butt on the new carpet. The frolic will be short and sweet and there will be no but's about it.

*Donald Kerr* the dancing demon with the *Greenwich Village Follies*, is the latest one to get the habit, which simply means that the

celebrated *Donald* is now stepping around to *I've Got My Habits On*. *Donald* got the habit from *Goodman and Rose*, who in turn got it from *Jimmie Durante*, who incidentally helped to write the song. Which reminds us that *Jimmie* has a brand new number up his sleeve, the title of which he refuses to divulge. He says he would not even let his wife in on the secret. You are not the only one, *Jimmie*. Now all together. *For there's a hundred million others like you*.

The boys of the *Fred Fisher* firm are all excited over their new number, *Persianna*, which *Willy White* tossed into their midst a few weeks ago. *Georgie Joy* says it looks like another *Dardanella*. *Lou Fordon* claims it sounds like another *Dardanella* and *Fred Fisher*—well, *Fred* is almost sure it is another *Dardanella*.

A few weeks ago we told you of a new song we had heard entitled *I'm Going to Wander*. It sounded very good and we predicted that it would soon be grabbed by some publisher. Since then the title has been changed and it will shortly blossom forth under the banner of *Leo Feist*.

*Billy Rockwell* is now firmly entrenched in his new offices in the former Roseland building, and of course is being kept busy greeting his many friends. As you no doubt know, *Billy* is the dark-complexioned chap who keeps things bustling in the band and orchestra department, and his personality has been responsible for more than one orchestra leader putting themselvesgkq bgkqoo to do *Billy* a favor. Oh, yes, we almost forgot. *Billy* collects his pay each week from *Witmark*.

*Dan Boyle's* smiling face is no longer to be seen in the professional department of *Goodman and Rose*. *Dan* has left the above firm and is now on the staff of the *Jack Snyder Music Co.* How did we find out? Why, a little birdie whispered it to me. Hope we are not infringing on any of *Snyder's* material.

## Fred Mayo With Stark & Cowan

**S**TARK AND COWAN are still taking on weight. The latest additions to the firm in question are *Fred Mayo*, who is now in charge of the Professional department, and *Billy Mason*, who will cover the Southern territory in the interests of the firm. Everything is going along in great shape for *Stark and Cowan*, and the boys are now the proud possessors of smiles that simply won't come off. *Harry Blair* is riding along on high, and according to the boys *Harry* is worth his weight in gold.

*Evelyn Rose*, formerly purveyor for the *Robert Norton Co.*, types a little message to the effect that she is no longer connected with that firm. Which should be good news for the mail man who grew round-shouldered from lugging around *Evelyn's* publicity matter. As for us, we will surely miss her daily letter. *Miss Rose* neglected to mention what firm she was going with, but we happen to know it will be a corporation not very far from 47th Street.

*Willie Raskin* simply refuses to stay put. *Willie* has just bobbed up with the startling news that *Remick* has announced the early release of his number *When the Black Sheep Gets the Blues for Home Sweet Home*.



SAM GOLD

The popular young composer whose latest composition *Cairo Moon* is meeting with much success around town. The number in manuscript form is being played by orchestras of the better class, and has become a prime favorite with the patrons of the Hotel Ambassador where it is being featured nightly. S. C. Caine, Inc., is publishing the number and orchestrations and professional copies are being rushed through for early distribution.





SAM HEARN

one of the busy-bees of Waterson, Berlin & Snyder. Sam is in the professional department, and his chief duties consist of supplying performers with W. B. S. material in the form of sharps and flats. He is a staunch believer in the card system, is an expert on credentials and a recognized authority on all things pertaining to acts. If you don't believe it just try to graft some music

#### Now Dave Has News

**DAVE RINGLE** simply refuses to keep quiet. Dave has been traking so much noise in music circles for the past few months that he finally decided to give the piano a rest and go to bed nights. However, the simple life was too much for Dave, so he decided to boost the consumption of midnight oil, which resulted in the birth of a brand new song entitled *No Naps Just Blues*. Joe Keit heard the number, presented Dave with his fountain-pen and requested that he sign on the dotted line. Dave cheerfully obliged, and the song is now being groomed by Remick for early release. Maybe it is just as well that Dave has forsaken bed-sheets for sheet music.

Maurice Richmond is now firmly established in his new quarters in the Bush Terminal Building, and has entirely recovered from the effects of his ga'a opening. It seemed that everybody in songland was there on the opening day, with good wishes and hand-shakes being the chief features of the entertainment. After watching Mr. Richmond greet his many friends, we decided he would be a tough man in a poker game. We have never seen a fellow hold such wonderful hands. And talk about flowers! One would think they were in a florist's instead of a jobbing house. It was rather warm in the office and we wondered why the windows were not open. Then we happened to think of the flowers. That explained the hot house.

#### Sid's Mooney Now

**SID CAINE** is hard at work on his new number, *Cairo Moon*, which will soon be ready for distribution. Orchestrations and professional copies are now on the press, and Sid can hardly wait for the first edition to be dumped at his door. The number was written by Sam Gold and is of the Oriental type, and is being played from manuscript by various orchestras, including the Ambassador Hotel combination.

It's of the fox-trot variety, and upon hearing Sam play it we regretted that the telephone operator had gone out to lunch. Sid

Caine's ambitions soar rather high. He merely wishes to put over the *Moon*, which, according to our slant, is some putting. However, according to his own words his catalog consists of nothing but stars, so as long as he is up in the sky he might just as well push over the *Moon*.

#### Sam Objects to Opposition

**WATERSON** Berlin and Snyder are ing two new numbers which they recently accepted entitled, *She's Mine, All Mine*, by Kalmer and Ruby, and *My Mammy Knows*, by Harry DeCosta and M. K. Jerome. Sammy Levy is oiling his pipes in preparation for a chirping campaign. We were talking to Sam at the Garden recently during the Amateur bouts. One of the boxers had stuck his chin in the way of a fast one and was knocked for a row of asheans. While the referee was doing the up-and-down over the fallen boxer, Sam remarked, "What a hum he is, I could have done a better cartwheel than that myself."

A. J. Stasny Music Company have broken forth with an extensive catalog for the new year that embraces seventeen numbers, including *Hawaiian Eyes*, *Kitty Donohue* and *I'm Crying For You*. Mr. Stasny is still abroad and reports the opening of his London office was a big success. He will remain in Europe for an indefinite period.

The music boys wandered over to Brooklyn, January thirteenth, for the purpose of exhibiting their wares before the fox-trotting couples who patronize the Rosemont, one of the dance and be merry palaces on the wrong side of the bridge. Two cash prizes were offered, and incidentally taken, with the waxed floor brigade acting as judges. Bob Harding, of Waterson Berlin and Snyder chirped *The Sheik* and *I Wonder If You Still Care For Me*. The judges did, which resulted in Bob grabbing off the first prize. Carrol White, representing Fred Fisher sang *When The Honeymoon Was Over*, and galloped off with the second prize. Other firms represented were: Remick, Irving Berlin, Shapiro-Bernstein, Leo Feist, T. B. Harms, E. B. Marks, and Joe Mittenenthal.

The Joseph B. McDaniel Company, with headquarters in the Gaiety Building, are pushing a new number entitled *Delaware Waltz*. The latest to use the number are the *Whippoorwill Four*, who are featuring it in and around Detroit.

Judging from the name, the *Whippoorwill* tribe must be songbirds.

#### Harding Gains Another Vote

**JOE SANTLEY** has contracted a sore throat from screaming forth the glad tidings that Remick has received a letter from the White House congratulating them upon *Hello Prosperity*. It seems President Harding heard the song and it appealed to him as a great boost for better times, hence the letter. You really cannot blame Joe for getting excited over such an important event.

#### SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Angel Child.....Georgie Price  
I Want My Mammy....Bernard and Gary  
I Wonder If You Still Care For Me....  
Belle Baker  
Dear Old Southland.....Sophie Tucker  
Ten Baby Fingers and Ten Baby Toes....  
Jack Osterman  
Who .....Neil Mack



ED. BLOEDON

Conceded to be one of the real live wires in the mechanical field. Ed. handles the mechanical end for E. B. Marks, but somehow the word mechanical does not blend with his makeup as he is always doing something decidedly different. Ed. gets paid to have Mark's numbers recorded on talking machines, and if results count for anything he will continue to get paid for many years to come. A hustler, and liked and admired by all who know him.

#### Rose Is to Blossom Forth

**HEAR** Ye One and All. *Rose Goldburna* has decided to decorate the third finger of her hand with a wedding ring. Surely you know Rose. She is that chubby little Miss who presents you with orchestrations in Fred Fisher's factory of melody and mirth. Rose will take the big leap February 22d, and her running mate will be Bert Hart, a non-professional.

Rose says rice if you must, but lease omit old shoes. Last week Rose bid good-bye to the gang at Fisher's. It was a very touching scene, so touching that Rose had an awful time in battling her way to the street.

Willie Horowitz, the Dapper Dan of the Broadway Music Company, has returned from a trip to Chicago. Willie says he has decided to Weep No More over business conditions, because the Broadway numbers are blowing around the Windy City with the speed of a young tornado. Upon his return Willie spent a few hours with Al Beilin delivering good-luck messages from Al's friends in his home town. When asked how things looked between New York and Chicago, Willie replied, "The scenery was great."

#### A New Russian Love Song

**THE B. D. Nice** firm are all het up over a brand new number entitled *Russian Love Song* which was recently turned loose by Lee David. It is an instrumental number of the fox-trot type and should have little difficulty in finding a warm spot in the repertoires of the leading dance orchestras throughout the country. As for the mechanicals, well, we could dance to it without taking up the rug. Speaking of Lee David recalls the fact that he seems to have given the Harma concern a real live number in *I Never Had A Mammy*. Al Jolson evidently figures the same way, because upon hearing it he immediately made room for it in his somewhat limited repertoire and the song is now one of the outstanding hits in Bombo. Yes, indeed, the B. D. Nice firm have every reason to be happy.

# The New Plays

*Productions of the Past Month Contained More Successes Than Any Other Month This Season*

## "He Who Gets Slapped"

A drama in four acts by Leonid Andreyev; staged by Robert Milton. Presented by the Theatre Guild at the Garrick Theatre on Monday evening, January 9, 1922.

### CAST

Tilly .....	Philip Leigh
Polly .....	Edgar Stehli
Briquet .....	Ernest Cossart
Mancini .....	Frank Reicher
Zimida .....	Helen Westley
Angelica .....	Martha Bryan Allen
Estelle .....	Helen Sheridan
Francois .....	Edwin R. Wolfe
He .....	Richard Bennett
Jackson .....	Henry Travers
Consuelo .....	Margalo Gillmore
Alfred Bezano .....	John Rutherford
Baron Regnard .....	Louis Calvert
A Gentleman .....	John Blair
Wardrobe Lady .....	Kathryn Wilson
Usher .....	Charles Cheltenham
Conductor .....	Edwin R. Wolfe
Pierre .....	Philip Loeb
A Sword Dancer .....	Renee Wilde
Ballet Master .....	Oliver Grymes
Ballet Girls .....	Vera Tompkins
	Anne Tonetti
	Marguerite Wernimont
	Frances Ryan
Actresses in Circus Pantomime	{ Adele St. Maur
Thomas .....	{ Dante Voltaire
A Snake Charmer .....	{ Joan Clement
A Contortionist .....	{ Richard Coolidge
A Riding Master .....	{ Kenneth Lawton
A Juggler .....	{ Francis G. Sadler
Acrobats .....	{ Sears Taylor
	{ Luigi Belastro

THE test of a great play is, does it cause a disagreement? Does it bring about a discussion? A discussion, I mean, as to what the author meant. And a discussion as to whether the author was right. Let half of the audience say he is right and the other half say he is wrong and the author has an achievement. Not only because this discussion will make his play a success, but because the essence of drama is conflict and conflict should create a conflict between the minds that see it.

That, in measure, explains the achievement of Andreyev's "He Who Gets Slapped," which the Theatre Guild has done so magnificently. Whether Andreyev meant this or that. Whether it is simply a love story or is symbolism. Whether a love story plus symbolism. Whether he meant to show that the artist life and the "outside" of life were as oil and water. Whether the man from the outside who had suffered came to the circus for rest and found it by being slapped as a clown. Whether he found rest by death. Whether he died to save a soul—the soul of the beautiful girl who would have married the old baron. Whether in dying he was HE.

They are all interesting and moving theories. One great dramatist—whose opinion I very much respect—told me he saw only a beautiful love story. And there you are. It is what YOU get out of it that matters. The great Frank Harris said the man who created was the important thing. I do not see that. What he creates is the important thing and not what he thought or wanted to create. It is what we get from it. And since his life or his intent can rarely, if ever, become known—so far as drama is concerned—the drama must say what the life was. And we must judge it by what you get from it.

And from this play I got the hopelessness and uselessness of life excepting through service and love.

Robert Milton has done it with reverence. The setting and the scenes, excepting those which Richard Bennett acts with his back to the audience, are never obtrusive. Not even the setting. It seems colorful but never obtrusive.

Richard Bennett's first act is memorable.

And again and again in the other acts when he is the clown he is a great actor. But I cannot understand his theory of not wanting his clown's face to ruin the girl's scenes. We know that face is there. How, then, can it ruin the scenes? We want to see it. We want to know the torture and see it in the clown—not imagine it. And his back to the audience means that many words are lost. But this is a minor matter. The performance is so magnificent that I want to see it again.

Margalo Gillmore can act if given something to do. Here she has a rôle which is really nothing until her last act. And then she takes hold and acts.

The cast is large. And of them all it seemed to me that John Blair, Frank Reicher and Louis Calvert were best.

S. JAY KAUFMAN.

## "The National Anthem"

A play in four acts by J. Hartley Manners. Produced by A. L. Erlanger and George C. Tyler at Henry Miller's Theatre on Monday evening, January 23rd.

### CAST

Marian Hale .....	Laurette Taylor
Madeline Trent .....	Miss Lillian Kemble Cooper
Maud Ethel .....	Miss Jo Wallace
Etta .....	Miss Greta Kemble Cooper
Arthur Carlton .....	Mr. Ralph Morgan
John K. Carlton .....	Mr. Dodson Mitchell
Tom Carroll .....	Mr. Frank M. Thomas
Reuben Hale .....	Mr. Richie Ling
Jim Pickett .....	Mr. Robert Hudson
Ned Scooty .....	Mr. Ray Wilson
Dr. Virande .....	Mr. Paul Porcasi
Waiter .....	Mr. William Armstrong

J. HARTLEY MANNERS needs a col-laborator. Someone with a point of view. Someone with a sense of humor. Someone who will take his plays and take out of them the sermons and preach a better sermon by making the laughs come.

He lets a girl marry a young drunkard to reform him and ends by the woman becoming a drunkard. There's a lovely idea. It is really full of fun. And it would have been a delicious satire if he had let it go at that. But no, he insists on having the girl accidentally take poison. And the young husband goes out to get a doctor and is killed in an auto accident. Now just what does Mr. Manners mean? Jazz he calls the national anthem. But he tried to show the evils of dancing and drink. And showed it only for those who happen to go to Paris and mix their drinks. "Nice People" was a far better preachment because the admirable first act had a point of view and had a sense of humor in it.

All of which I record with a great deal of regret. Regret because there are many bits of writing in the Manners' play that are worthier of a better cause. Not that this play is a failure. I am inclined to think it may attract those who think that evading an issue is great drama. And there are many of them. And still more who like Laurette Taylor and will rush to see her in anything. To this, notwithstanding that it is not a play for her. It is a part for a flapper. Not for a big intelligence like Miss Taylor's. I realize that to play a flapper an actress must have a great intelligence, but she must also look it. And Miss Taylor does not. She made several of the scenes seem more valuable than they are, which is why she is Miss Taylor.

Lillian Kemble Cooper, Dodson Mitchell in an impossible character, Frank Thomas and Richie Ling were well cast.

S. JAY KAUFMAN.

## "Captain Applejack"

A comedy in three acts and three scenes, written and staged by the author, Walter Hackett. Produced by Sam H. Harris at the Cort Theatre on Monday, January 2, 1922.

### CAST

Lush .....	John Gray
Poppy Faire .....	Phoebe Foster
Mrs. Agatha Whatcombe .....	Marie Wainwright
Ambrose Applejohn .....	Wallace Eddinger
Anna Valeska .....	Mary Nash
Mrs. Pengard .....	Helene Lackaye
Horace Pengard .....	Ferdinand Gottschalk
Ivan Borolsky .....	Hamilton Revelle
Palmer .....	Maude Andrew
Dennett .....	Walter F. Scott
Johnny Jason .....	Harold Vermilye

"CAPTAIN APPLEJACK" is truly one of the best shows of the season. The story is unusual and the handling of it by the producer in almost every detail is commendable. Wallace Eddinger should add laurels to his reputation as an actor. Nothing that he has done is as fine as this play in which he is the principal figure. Mary Nash is Mary Nash. She plays an important rôle and plays it as well as only she can play it, but it seems that much of her talent is wasted in this play. She is constantly being hidden in a bedroom and as funny as it may seem, I feel that if she had not been in the play I would not have missed her. What I mean is that any good actress might have played her part and could have been received equally as well. Mary Nash should be used in something in which her part puts her before the audience more.

It is light, yet absorbing, and there are many hearty laughs to be had, plus some real good acting. See it by all means.

WM. SCOTT.

## Elsie Janis and Her Gang

A musical revue in two acts, written and presented by Elsie Janis, at the Gaiety Theatre, on Monday evening, January 16, 1922.

ELSIE JANIS might have begun her show by saying that others bought homes which cost \$100,000 but that her house would cost but \$1,000. That was the effect of what she said. That her revue cost about fifteen cents. And that she did it just because the others had spent several hundred thousand on their revues.

That's all very well as far as it goes. But the net result is not a clever staging but a shoddy staging. Nora Bayes did a similar show some years ago but her scenery was scenery and it was really clever. Miss Janis and her "gang" must work just that much harder to offset the production. And clever as is the material Miss Janis uses, the average person will not consider the show an evening's entertainment. And since it is intended only as entertainment it will not go very far.

And that's a pity, because there is more real novelty and ingenuity and originality in this Janis show than I have seen in a revue in years. The lyrics are fresh and amusing. The music is tuneful. The people are un-Broadway and have the desire to play. The skits are bright.

Jurien Thayer will be better when he is less satisfied. Gus Shy, the comic, is a dancer not yet a comedian. But he is worth someone taking in hand. Charlie Lawrence did a sort of Ed Wynn stunt but hasn't the unction for it. He and Shy and others in the Janis cast need ballast. They are en route but they have not arrived.

S. JAY KAUFMAN.



**"The Blue Kitten"**

A musical comedy in three acts; book by Otto Harbach and William Cary Duncan, with music by Rudolf Friml. Founded on "Le Chasseur de Chez Maxim's," by Yves Mirande and Gustave Quinson; staged by Edgar Selwyn, Leon Errol and Julian Mitchell, featuring Joseph Cawthorn and Lillian Lorraine. Presented at the Selwyn Theatre on Friday evening, January 13th.

## CAST

Louis .....	Bill Hawkins
Giglain .....	Victor Morley
Theodore Vanderpop .....	Joseph Cawthorn
Durand .....	George Le Soir
Octave .....	Robert Woolsey
Fifi .....	Betty Barlow
Cri Cri .....	Marion Sunshine
Marcelle .....	Carola Parson
Totoche .....	Lillian Lorraine
Armand Duvelin .....	Douglas Stevenson
Mme. Lucile Vanderpop .....	Jean Newcombe
Madeline Vanderpop .....	Lorraine Manville
Popinet .....	Dallas Welford

Habitues of the "Blue Kitten," Madeline's Friends in Fontainebleau, etc., etc.

WHAT "The Blue Kitten" was when it was the French farce, I do not know. And I care less. I am concerned only with what "The Blue Kitten" now is. And now it is a story that has been told some seventy million times. The story of a wife who does not know her husband is a porter in a restaurant. His laughter loves a young rounder. The father knows the rounder. And the usuals. And this is the story which greatly amused Paris? I doubt it. I am reasonably certain that the young rounder leaving his uncle in the hearse was funny. Here it goes for nothing.

Arthur Hammerstein must have sensed this. He gave a dead story life by the life of the cast. And by a few familiar Friml tunes. Robert Woolsey does the best work. Joseph Cawthorn feeds. Lillian Lorraine, recovered from a serious accident, has improved. A Miss Lorraine Manville is worth watching.

S. JAY KAUFMAN.

**"Kitty Mackay"**

A comedy in three acts, by Catherine Chisholm Cushing, presented by the American Academy of Dramatic Arts and the Empire Theatre Dramatic School, at the Lyceum Theatre, for one performance, on Friday afternoon, Jan. 13th.

WE had seen quite a number of amateur presentations, or plays enacted by students of dramatic schools, and it was the memory of some of those which we had seen that made us look forward to the presentation of "Kitty Mackay," by the students of the American Academy of Dramatic Arts and the Empire Theatre Dramatic School with no little amount of dread.

True, these students had one advantage over some of the others, inasmuch as the play they were offering was not written by an amateur, and we had also the remembrance of several entertaining

pieces written by Catherine Chisholm Cushing.

Until the first act was over, and the second act had started, it seemed to us that our fears were going to be realized. Perhaps it was due to the nervousness of some of the characters, and largely due to the fact that the first act did drag in the lines.

But the second act brought more than interest, it brought suspense. It also brought out Martha Madison, whom we liked none too well in the first act, and of whom we couldn't get enough of in the second and

third. It also gave Lulu Mae Hubbard, the leading lady, better opportunities, and the flashes of ability and personality which she had shown in the first act registered all the way through. Kenneth Daigneau was seen to better advantage than any of the other male characters.

The story is a familiar one, the scene being laid in Scotland and in London. Kitty Mackay, played by Miss Hubbard, was the Cinderella of the story, who had been starved, beaten and made a slave of by the crooked woman under whose care she was. It was then learned that her guardians had been receiving money for her care, which they appropriated for themselves. Kitty, it seems, was the illegitimate daughter of an English lord. Having repented of his misdeeds, the lord sent for Kitty to come to London, and does not tell her that he is her father. A love affair springs up between her and her half-brother the lord's son. The latter is told by his father why the marriage cannot be. All are miserable—but all ends well when the man who had been taking care of Kitty confesses that the lord's real daughter had died when a baby, and that Kitty was the daughter of a parson, whom they had adopted in order to keep the money which was being sent for the maintenance of the real baby.

**"Marjolaine"**

## CAST

Mlle. Marjolaine Lachensnais .....	Peggy Wood
John Sayle, Tenth Baron Oxford Worthe Faulkner	
Joe .....	Addison Youngs
Tom .....	Irving S. Finn
Lieut. The Hon. Jack Sayle .....	Olga Treshoff
Nanette .....	Nellie Strong
Madame Lucie Lachensnais .....	Merle Stevens
Jane, Maid to the Brooke-Hoskyns .....	Lennox Pawle
Jerome Brooke-Hoskyn, Esq. ....	Maurice Holland
Mr. Basil Pringle .....	Mary Hay
Miss Barbara Sternroyd .....	Paul Warren
Punch and Judy Man .....	E. L. De Brocq
The Eyesore .....	Colin Campbell
The Rev. Jacob Sternroyd, D.D. ....	Daisy Belmore
Mrs. Pamela Poskett .....	Royal Cutter
Admiral Sir Peter Anthrobus .....	Albert G. Andrews

A musical play in three acts, adapted from Louis N. Parker's comedy called "Pomander Walk"; book by Catherine Chisholm Cushing; music by Hugo Felix; lyrics by Brian Hooker. Presented by Russell Janney at the Broadhurst Theatre on Tuesday evening, January 24, 1922.

"POMANDER WALK" made even more delightful. That is "Marjolaine," the musical version made by Hugo Felix. Mrs. Cushing did the book and Brian Hooker the corking lyrics. This is Russell Janney's first production. Put him in the Guthrie McClintic class.

Peggy Wood, Lennox Pawle, Colin Campbell, A. G. Andrews and Mary Hay made it seem quite new. They enjoyed this tale. Quaint is, of course, the only word. Not one note of to-day. Instead a taking us away from Broadway every moment the curtain was up.

An unqualified success.

S. JAY KAUFMAN.



LEONORE ULRIC and MAX FIGMAN in a scene from David Belasco's success "Kiki," in which Miss Ulric has scored the triumph of her career.



PEGGY WOOD IN "MARJOLAINE"

A scene from the musical version of "Pomander Walk," which is now playing at the Broadhurst Theatre. The four girls shown here are known as "The Music Box Girls," the scene being one of the most tuneful in the production.



## The Broadway Saxo Harmonists

*Formerly the Columbia Sextette Who Are Now Meeting With Much Success at the Midnite Frolic in Chicago Where They Are Regarded as Being Among the Foremost Musical Organizations of the Country. The Capacity Nightly Attendance at the Frolic Is a Tribute to Their Popularity in the Windy City*



# The New Acts

New Offerings of the Past Month to Vaudeville

## Charles Purcell and Company

Singing, dancing and orchestra, thirty minutes in full stage special, reviewed at the Palace on January 23d.

**A**FTER playing around with a single every now and then, as an occasional trip to vaudeville, Charles Purcell has evidently decided that (to quote the lyrics of Harry Carroll's act) "a company, supporting me, is exactly what I need." With the result that Purcell opened at the Palace during the past month with a pretentious little offering in which he is supported by Leroy Smith's orchestra (a colored aggregation), Hubert Kinney and Martha Shelby, the latter team having been seen during the past two years in an act of their own.

Smith's orchestra is billed on the program as the world's greatest syncopaters. Whether this is open to dispute or not, we'll leave to the numerous other "world's greatest syncopaters" combinations, of which there is a flock. However, the fact remains that Smith's bunch turns loose some melodies that are pleasing to the ear. But one thing is doubtful, and that is Smith's dramatic manner of conducting. Or perhaps it isn't supposed to be drama, but comedy? At any rate, it isn't showmanship, although he may think so.

Hubert Kinney is a wonderful little dancer, a fact which the writer has always stated before. Martha Shelby pleases with her toe-work, and gives a good account of herself in duo numbers with Kinney and a waltz number with Purcell.

As to Purcell, he shows to better effect in this offering than in any which we have seen him do in vaudeville during the past three years. He opens with the "Sweetheart" number from "Maytime," (naturally) sings a pretty "Rose" number, and, among others, offers a medley of production numbers which he has been featured in. The offering closes with all three dancing. Purcell's voice needs no comment—although we have heard him in better voice than he was in when he opened at the Palace. This can be overlooked, as it was the season for "colds."

## Steed's Septette

One and full stage, seventeen minutes, Twenty-third Street special set, reviewed January 23d.

**STEED'S SEPTETTE** consists of a five-piece jazz combination and two specialty dancers, namely Anna Mae Bell and Ralph



LAUREL LEE

the adorable Bluebird of smiles, who is now serving "Romance a la Carte" to vaudeville. We are sure that as long as it is Miss Lee who serves romance, the amount of the check doesn't count

Hertlein. The turn opens in one displaying a special drop with Miss Bell doing an Oriental song accompanied by two men in Oriental garb beating tom-toms. The scene then shifts to full stage with the band offering a jazz medley, which was followed by a Blues number by Hertlein that brought big results. His dance work was his strong point and was really responsible for his going over. A trio consisting of cornets and trombone then offered an operatic selection which was followed by Miss Bell in a specialty dance with high kicking featured. Miss Bell, who is of the rangy type, handles herself well, and in such a way as to suggest that she could go through an eccentric routine without much difficulty. A saxophone solo follows with the dancers doing a knockabout double for the finale. It is a bright offering, boasts of a pretty set, and should please those who like good music and dancing.

GILLESPIE.

## DeVoe and Hosford

Singing and talking (one), twenty minutes, reviewed at Royal January twenty-third.

**FRANK DeVOE**, late comic with Fritz Scheff, and Harry Hosford, formerly pianist for Annette Kellerman, are offering an entertaining little affair consisting of songs and talk. Working in one the boys open with a double with DeVoe doing a jazz dance on the second chorus. He then offers "Wimmin," with Hosford accompanying him on the piano. A double entitled *Ain't Nature Grand?* netted the boys a good hand, after which DeVoe rendered "The Sheik of Araby." "I'm Nobody's Fool" by Hosford did not come up to expectations for the simple reason that the number was sung entirely too fast, which caused the lyrics to be almost entirely lost. Were the tempo slowed up the song would fit in nicely. Following the above number DeVoe appeared in grotesque female garb with his entrance, bringing forth one of the big bowls of the night. Attired in a bright green gown, black wig and green eyelashes, and explaining that he wanted to be a vampire, he went through a love scene with Hosford that was easily the outstanding feature of the turn. "I am a Little Lady" was used as a closer, with the curtain finding the audience rather reluctant to let the boys off. It is a breezy turn, has been well put together, contains an abundance of live material, and should have little trouble in getting the necessary results, for in addition the boys look neat and handle themselves well.

GILLESPIE.

## John Cumberland & Company

"The Fall of Eve," comedy sketch, eighteen minutes in full stage, reviewed at the Coliseum Theatre on January 13th.

**JOHN CUMBERLAND**, in a setting without a bed, will be somewhat of a surprise to the many who have seen him in bedroom plays, but their surprise will be a great deal modified on seeing him with a dressing-gown, which at least holds up part of the tradition which he has established during the past few years. And to aid in keeping up tradition, the leading lady also appears in the latter part of the act attired in a pretty pair of those pink things which added to the fame of A. H. Woods.

"The Fall of Eve" is the title of the vehicle which Cumberland is doing in vaudeville and was written by Arthur Eckersley and Gordon Bostock. They did not write it

expressly for *Cumberland*, for the writer remembers this same vehicle in vaudeville done by some other artist a few years ago.

The lady of the pink lace "*whatchamacalls*" is *Mabel Cameron*, and the other accessory to "*embarrassing moments*" is *C. Carroll Clucas*, who appears as the physician and friend to *Cumberland*. The scene is laid in the latter's apartment in a hotel. The suggestion has been made by the physician, as a friend, that *Cumberland* marry and settle down. And as is usual, our hero scoffs at the idea. The lady enters shortly after the M.D. has made an exit, only to find that her room is on the floor above, and that she has entered the wrong apartment. Some conversation passes between *Cumberland* and the lady, during which the nouns "husband" and "wife" are mentioned. The lady exits only to fall and faint on the staircase. Our hero to the rescue, and with all disregard for hotel rules, carries the unconscious heroine to his apartment where he lays the fair damsel on a couch to await the reawakening. After a drink (taken by *Cumberland*), the lady comes to. Whether it was the smell of *Cumberland's* breath, or the knowledge of the presence of liquor and a desire to locate it, which woke her, remains to be discovered.

Here's where *Al Woods'* hand is shown—or at least the Woods' tradition. On regaining her senses, the lady is in a state of aphasia, and is under the belief that *Cumberland* is her husband (prize of one dollar to *Cumberland* for *Most Embarrassing Moment*). He does not know what to do, and so to help things along, friend M.D. re-enters. "Ah ha,—you sly dog!" and other such conversation on hearing the girl address hero as husband.

*Cumberland* explains, and after an examination, the physician discovers her malady. Meanwhile the lady has retired to bedroom (off-stage), and attires herself in those certain pink things. Those certain things, by the way, belong to *Cumberland's* aunt, who is due to arrive shortly. After kissing "hubby" good-night, she goes to bed, with the remark—"Don't be long, dear."

Oh gosh! *Beads of perspiration!*

The doctor had explained to our hero that only another shock would bring her back to normal. The shock is given. Not by offering her a drink—but with the accidental bumping of her head into an object. Explanations are made, and the decision to make the "husband-wife" business permanent is arrived at.

The offering is entertaining. And *Cumberland* has two good performers supporting. That it will please there is no doubt.

HOFFMAN.

#### De Lyle Alda and Company

"*Sadie—One of Those Girls*," musical satire in three scenes, full stage, specials, twenty-five minutes, reviewed at the Coliseum Theatre on January 18th.

SOME people may possibly be of the opinion that *De Lyle Alda* didn't need a lot of beautiful scenery and a supporting company, other than a pianist, for her vaudeville tour, but, after all,—that's just a matter of opinion. And, again, after all, *De Lyle Alda* is to be given credit for offering to vaudeville an act of the revue type that is different, and one which does get away from the routine ordinarily done by musical comedy stars when they enter vaudeville.

The former prima donna of the *Zeigfeld Follies* has with her as a supporting company a sweet little lady known as *Dorothy Buckley*, a dance team which was formerly seen with *Frances Pritchard* known as *Don-*



DE LYLE ALDA

the dainty little prima donna, formerly with the "*Zeigfeld Follies*," who is now in vaudeville under the direction of *Rosalie Stewart*. Miss Alda is offering a satire called "*Sadie—One of Those Girls*," but even despite the unromantic title, one can't help but love her

nelly and *Tierny*, a juvenile whose name we take it for granted is *Wesley Totten*, another dancer who might be *L. J. Bartels*, and a character woman, *Caroline Locke* by name.

The act is presented by *Rosalie Stewart*, with *Arthur Swanson* and *Carey Morgan*, credited as the writers of the book and music, respectively.

"*Sadie—One of Those Girls*" is a satire on the customary musical comedy telling how the poor girl is taken home by the rich millionaire, adopted, then they separate, she becomes a musical comedy star, they make up and then marry. Which gives the entire plot.

Miss Alda is charming all the way through. She is sweet in a ragged newsboy costume, and adorable in evening clothes. Her voice still contains that appealing, beautiful quality which helped make "*My Baby's Arms*," "*Just Like a Gypsy*," and other "*Follies*" numbers, song hits. She gives a review of

these in the act. In this offering, she has some very pretty numbers, the best one being "*Buy a Paper*." "*Y-O-U*" is a pretty number, and "*My Pea-Green*" stockings, a lyric built on the style of "*Alice Blue Gown*," has a pleasing melody.

*Dorothy Buckley* is supposed to be the trouble maker in the plot, but instead of making the audience dislike her, is lovable, with her manner of causing all the trouble. In spilling the beans about "*Sadie*," she tells *Caroline Locke*, mother of the juvenile, that "You weren't in the first act, and I was, so I know." Another time she gets a big laugh by announcing in an attempted dirty manner, "*Note for the dirty work*." Miss Buckley is indeed one of the most lovable trouble makers we have ever seen.

Messrs. *Joe Donnelly* and *Ed Tierny* scored together with some wonderful dance work, which includes soft-shoe and eccentric. The other male dancer also pleases. The rest of the cast do their work more than capably. The entire act is a welcome addition to vaudeville, for it's clean, and it's different.

HOFFMAN.

#### Zeck and Randolph

Singing and talking. Eighteen minutes in three special set. Reviewed at the Greeley Square, January 12th.

"*GROOMING THE GROOM*" is the title of a pleasing little skit being offered by *Zeck and Randolph*. The scene is laid in a matrimonial school with *Zeck* applying for instructions regarding his approaching marriage. He is rehearsed by the tutor (*Miss Randolph*) with the talk centering around the necessity of a "best man." The best man is then introduced in the form of a dummy, and during the action of the piece *Zeck* suddenly discovers he has missed his train which makes it impossible for him to go through with the scheduled ceremony. While bemoaning his ill-luck he discovers he has been smitten by the charms of his teacher and she, being of a reciprocal nature, there is but one alternative and that is to get married, which, of course, they do. The piece moves swiftly, boasts of a pretty set and is ably handled by both principals. The talk is breezy, contains many laughs and should readily appeal to an intelligent audience. Three songs are used in the piece which gives *Miss Randolph* ample scope to display her voice, which incidentally is well worth displaying. *Zeck* is of the light comedy type, handles himself well, has a pleasing personality and sells his material with the assurance of an A-1 salesman. The turn is well dressed and with a little polishing should have no difficulty in making the two-day houses.

GILLESPIE.

#### Roberts and Boyne

"*All at Sea*," talking and singing, sixteen minutes in one special reviewed at the State Theatre on January 12th.

HERE'S a team, who, while they are doing exceptionally well in vaudeville, would be ideal for a production. But even though they are in vaudeville, and the name of their act is "*All at Sea*," they are by no means drifting aimlessly, for they are apparently doing things in vaudeville that will get them somewhere, and very soon.

The writer reviewed the act at an afternoon performance at Loew's State Theatre, where they stopped the show cold. And it was a legitimate stop, for there was no jockeying for bows, and they were called back after the lights were out.

The pair are *Donald Roberts* and *Hazel Boyne*. *Roberts* has already gained a reputation, which started years back as the "*Boy Soprano*." And as for *Hazel Boyne*, those



who will remember her when she worked with Bobby Woolsey, now in "The Blue Kitten," know of her charming personality and ability. And the little while during which she was seen in C. H. Maddock's "Not Yet Marie," some years ago, also left an impression.

The two are now doing an offering that has nothing sensational about it as far as material is concerned. It isn't by any means bad, is just one of the cute, appealing turns that depends on the personality of the performers doing it. And of personality, Hazel Boyne and Donald Roberts possess plenty. Miss Boyne is not only adorable, for the word doesn't fully describe the charm and mannerisms which she possesses. And Roberts is clean-cut, makes a great appearance, despite a lavender necktie and pocket kerchief (used for gags only).

They'll please in vaudeville—in fact more than please. And they'd be no mean asset to a production. HOFFMAN.

#### Donnegan and Allen

Songs and Dances. One and three. Twenty minutes. Reviewed at Hamilton, January 8th.

FRANK DONNEGAN is indeed fortunate in having procured a partner of the calibre of Amelia Allen. Miss Allen, a winsome little Miss, showed the patrons of the Hamilton something decidedly different in the way of dancing which warranted their noisy appreciation. The turn opens in one showing a special drop with Donnegan doing an introductory number which serves to introduce himself and partner. A number follows after which Donnegan renders *Weep No More My Mammy* and which he put over in clover fashion and drew a substantial hand. Miss Allen then offers an Oriental number which was by far the gem of the act. It is of the snake-dance variety and brought forth an exhibition of contortion work that just about tied up the show.

Several single dances were then offered by the team with side kicks, slits and back kicks featured. Donnegan while a clever stepper has a tendency to lower his head every time he kicks which looks very awkward from front. Were he to remedy that fault he would show up to much better advantage. As for Miss Allen we can say but one thing. If she is not in a production before long it will simply be because she prefers vaudeville. The act itself is a live wire offering and just bubbles over with vim and pep. As for its prospects the sun should continue to shine for many days to come. GILLESPIE.

#### Valeska Suratt & Co.

The White Way. Thirty minutes full stage. Special set. Reviewed at Riverside, January 17th.

VALESKA SURATT'S new offering, *The White Way*, a comedy drama from the pen of Jack Lait, while far from being a sensation, will find a place in vaudeville. It is a lengthy turn and a typical Suratt vehicle, fitting her, as the saying goes, like the paper on the wall. Miss Suratt plays the part of Jacqueline Malone, a prima donna of the *Follies*. During the performance she had noticed a little chorus girl (who, by the way, was fresh from the farm) making an early getaway from the theatre, and being interested in the child, she inquired of the stage doorman who told her the youngster had gone off in Billy Van Duesen's car. Van Duesen happened to be Jacqueline's former husband, a millionaire with an eye for

beautiful things, so scenting danger, she immediately made for his apartment and arrived just in time to interrupt a rather touching scene between Van Duesen and the girl. Of course, Jacqueline was welcome, in fact so welcome that her ex-hubby ordered her to leave the apartment.

This she refused to do and then followed a series of pleas and sermons directed to the girl in an effort to make her see the error of her ways. After much pleading by Jacqueline, during which the girl's mother and country sweetheart were brought into the picture, the girl finally decided she was in the wrong place and started back for her home on the farm, but not before Jacqueline had made her ex-hubby come across with a substantial bank note to help defray the girl's expenses. Jacqueline and Van Duesen then celebrated the occasion by having a drink with the curtain finding the girl's savior



G. H. BARRAUD who is appearing in "Bull Dog Drummond," the English melodrama which is now drawing crowds to the Knickerbocker Theatre

laughingly remarking that she was all "Bull and a yard wide."

Of course Miss Suratt handles the bulk of the work. Her dramatic speeches failed to register, but were offset by her slangy remarks which brought forth much laughter. Wm. Roselle as Van Duesen gave a capital performance and Viola Frayne as Gertrude Meyer handled herself well in a rather limited part. The setting is elaborate and Miss Suratt looked gorgeous in the one gown that she wore. GILLESPIE.

#### "The Bridal Sweet"

Musical tabloid, special set in full stage, twenty minutes, featuring George Mayo, reviewed at the Winter Garden, January 18th.

HERMAN TIMBERG is said to be author of "The Bridal Sweet," which is being done by a cast of four girls and two men in addition to George Mayo who is featured in the act. This would immediately raise several questions, one being why Timberg hasn't his name programmed as the author. The only reason we can give as a probability is the fact that after seeing the act,

he didn't care to be known as the author of such inferior material as this offers.

We remember once reviewing another act written by Timberg in which we mentioned the inevitable jazz patter, which characterizes every act which Timberg has ever presented in vaudeville. It is a real trade-mark, a stamp which cannot be erased in a Timberg offering—jazz-patter. At least that is what we call it for lack of something else. We could think of several other names, but there is such a thing as using language that is too strong. It is that rhymed style of conversation that goes to a count of, one and two and three and four, and one and two and three and four, spoken very forte.

"The Bridal Sweet" as a title was evidently chosen because the title fitted as well as any other, and because the act doesn't mean a thing. The only laughable bits in it are some which have been taken from the act which Mayo formerly did with Jack Allman. And, of course, Mayo himself is always funny.

The act isn't so very bad that it will have to go to the storehouse. We are judging it from a big-time standpoint. And from that standpoint, it won't do. As a small-time flash, it will. HOFFMAN.

#### Renee Roberts and Co.

Singing and dancing, eighteen minutes in full stage, reviewed at the Coliseum Theatre on January 13th.

"MISS TWINKLE TOES AND HER MATES" is the billing of the pleasing offering which Miss Renee Roberts is doing with the support of Sid Keyes and Jay Russell. Billing, on a program in a vaudeville theatre, as a rule, doesn't mean a thing—so we needn't worry about the billing beyond the fact that Miss Roberts has a pair of toes that twinkle, and a pair of feet that are mates—or perhaps the two young men are supposed to represent that part of the billing.

The act has been staged effectively, the routines being arranged exceptionally well. One of the young men is the possessor of a pleasing voice which he uses well, and also dances nicely. The other is a specialty dancer of no mean ability. The act has been staged effectively, the routines being arranged exceptionally well. One of the young men is the possessor of a pleasing voice which he uses well, and also dances nicely. The other is a specialty dancer of no mean ability.

Miss Roberts delivers the punch of the offering with her terpsichorean work, scoring particularly well with some remarkable toe work. In this, her style of dancing bears a great resemblance to some of the routines offered by Bessie Clayton, work on the in-step being featured.

The trio perform in a clean-cut manner and in the better houses will please. HOFFMAN.

#### Flanagan and Morrison

"A Lesson in Gold," comedy twenty minutes in full stage, reviewed at the Palace on January 16th.

ED FLANAGAN, formerly of Flanagan and Edwards, and Alex Morrison, who holds some sort of golf title on the West Coast, entered into New York during the past month with a clever novelty that is a relief from the ordinary run of two-man comedy talking acts.

The talk is bright, filled with laughs, and at the same time instructive to either those who have a desire to know something about the game, or who are playing the game: At

any rate, an outsider can at least learn the names of the various clubs used, if he never knew what they were before. *Morrison* also gives an exhibition in teeing off by driving the ball from the top of a watch, making a perfect shot from his own watch after ruining a prop watch which is supposed to belong to *Flanagan*.

This, an exhibition in rhythm in driving, and a lot of laugh-provoking bits by *Flanagan* went to make up an entertaining novelty which is welcome to vaudeville.

HOFFMAN.

#### *Irene Castle and Company*

Dancing, singing and piano, eighteen minutes in one and full stage. Reviewed at the Palace, January 9th.

WITH sufficient publicity to make anyone a tremendous drawing card having preceded her, *Irene Castle* returned to vaudeville during the past month with *William Reardon* as her dance partner and *Do Hupseld* at the piano.

*Irene Castle* will undoubtedly draw in vaudeville. And, what's more, people who come to see her will like her. But she's going to lose out on the dance end. They'll like her because of her personality—because she's sweet and likeable. But she'll lose on the dance end, simply because—well, it's a brutally frank statement—but it's true—simply because vaudeville has seen much better dancers than *Miss Castle* is showing herself to be, during the years she has been away.

But this does not mean that *Irene Castle* has poorer dancing ability than she had before. It's just that *Irene Castle* has forgotten (apparently) that styles in dancing, just like in hair-combing and dress, change as years go on. And *Miss Castle* is not offering anything that may be called new in the dance line. It may be because she lacks a dance partner who can CREATE. *William Reardon* is O. K. as "just a dancing partner"—but that seems to be about all. *Reardon* apparently is only a routine dancer. He lacks that essential thing in artistic endeavor called "Soul."

The world is dance-mad to-day. They want to see dancing—but what they want is dance with a punch. And a punch is what is lacking in the routine offered by *Irene Castle*.

*Do Hupseld* at the piano is capable, and also offers some original songs which found favor.

Some may think we are too severe with *Irene Castle*. More, we think, will agree with us. For we do like *Miss Castle*, a lot. That's why we want to see her do something really new, something that takes one's breath away—such as the beautiful setting in which she works. If only her routine were up to the standard of that setting in full stage. What an act it would be!

HOFFMAN.

#### *Florence Nash and Company*

Comedy sketch. Eighteen minutes in full stage. Reviewed at the Royal, January 23d.

A BREATH OF FRESH AIR is the title of the new vaudeville vehicle being offered by *Florence Nash & Co.* It is a comedy concerning life in a small town and was written by *Edgar Allan Woolf*. The scene takes place in the sitting-room of the *Jennings'* home in a small town, with the mother, son and daughter preparing for a visit from the eldest daughter (*Miss Nash*) who has been living in the city. The daughter has been sending money to her mother, which has made the family suspicious as to where and how she obtained it. The daughter arrives in a glaring red costume, bobbed hair, etc., accompanied by a generous supply of

slang which, of course, shocks the mother, who blames it on the city. While mother is preparing dinner the daughter decides to smoke a cigarette and is greatly surprised when her younger sister asks for one. The youngster explains she has been smoking on the quiet for a long time and that she was taught to smoke by the minister's daughter. She then confides in her elder sister, telling her that she is in love with a handsome stranger with red cheeks and a curly moustache and that she has arranged to elope with him that night, and then goes to her room to prepare for the getaway. The young brother then appears just in time to see his big sister extract a silver flask from her bag and he surprises her by asking her to give him a drink.

Upon being questioned he admits that he drinks and, to use his own language, "he gets cockeyed every night with the rest of the boys." He then explains he is in trouble due to the transaction of a booze deal and that he must immediately get \$300 or else go to jail. The sister gives him a check for the necessary amount and the boy runs out to cash it. The honking of an automobile is heard and the sister sensing it to be her sister's sweetheart dons a coat and veil and gives the signal that the coast is clear, meanwhile having locked the younger girl in her room. The man appears and is immediately recognized by the sister as a notorious flirt from the city who specializes in bootlegging and pretty girls. She confronts him in such a manner that he loses little time in getting away. She then lets her sister out of the room who has heard the commotion and wants to know why others tamper with her love affairs. The brother then appears, saying that the check is worthless because she had signed the name of *Goldberg* instead of her proper name, and demands to know where she got the money she has been sending home.

The girl then explains that she is married and that her husband is a boyhood sweetheart who was driven out of the village by scandalmongers because his name was *Goldberg*. She explains that he had sent the money and that he also wanted the family to come to the city and live at his home. She also tells them that being that he had to fight his way through life he decided to become a prize fighter. The family resent this until she tells them that he has won the world's championship and that he is worth about a quarter of a million. That settles it and the curtain finds the family reunited and all anxious to go to the city where the daughter explains one can get a breath of real, fresh air with being subject to contagious scandalmongers.

It is a very clever offering and commands attention from the start. *Miss Nash* is ably assisted by *Minnie Stanley*, *Lygia Bernard*, *Frank McDonald* and *Herbert Delmore*, all of whom are well fitted for their respective parts. As for *Miss Nash*, she handles the situation in superb style, looks and acts the part to a nicety and should continue in the present vehicle for a long, long time.

GILLESPIE.

#### *Florence Reed and Company*

"A Royal Rendezvous," a comedy sketch by *Edgar Selwyn*, eighteen minutes in full stage. Reviewed at the Coliseum Theatre on January 23rd.

AFTER we saw *Miss Reed* in the new comedy in which the program stated that *Edgar Selwyn* was presenting her, we were disappointed. And we noticed that the audience wasn't quite as satisfied as they should have been after seeing *Florence Reed*. We wondered why. Because the act, "A

*Royal Rendezvous*," can by no means be called a poor act. In fact, we have seen much worse in vaudeville, even though the plot of this one has been done before in different ways. It's a sort of rehash of the old badger game.

"A *Royal Rendezvous*" is a tale of *Louis the Fourteenth*. It tells of a secret appointment with the *Countess de Tourney*, which the King is trying to make the best of. By that we mean—make whatever you like of it. But the fact remains that the King was meeting the lady in secret—and couldn't do whatever his original plans were, because of an interruption from a rascal who is being chased by the Royal Guards. The King, desiring to hide his identity from this man, has to take a number of insults, and stand by and watch while the man robs the Countess and his Royal self. Finally the man goes too far, and the King draws his sword. The other does likewise and a poor imitation of a duel follows. The King is about to be worsted, so to save his life, the Countess yells, "Stop—it is the King!"

The man apologizes, but to no avail until the Countess begs for his life. She goes still further and has the King write him a pardon for all past misdeeds.

Here's where the "badger" idea is partly worked in. It is later disclosed to the audience that the interrupter is either the lover, or the husband, of the Countess (we couldn't discover which), and that it was prearranged between them to aid this lover (or husband) in getting a pardon for almost having committed treason before.

And then we learned why we were disappointed. And the audience as well. It was simply because *Florence Reed* was in vaudeville. And vaudeville cannot appreciate artistry in just the reading of ordinary conversational lines. Vaudeville wants emotion from *Florence Reed*. Vaudeville wants to see tears, a heaving bosom, hysterics, and hear deep bass voices from the men. Simply because vaudeville regards *Florence Reed* as an emotional actress. And unless she "emotes" a little for them, or rather a lot, vaudeville will think it has been cheated.

As for the male support, they were not so *forte*. Especially the one who played the part of the Interrupter. And who is this chap who has his name programmed as *Mr. Bon Ami*? Not *Ben*, but *Bon*.

It is a fairly good offering—in fact a pleasing one—for some one else. Not for *Florence Reed*, however. Let her spill some tears and dramatic shrieks all over the stage and she'll be a vaudeville success.

HOFFMAN.

#### *Gilbert Wells*

Songs, talk and dances, fourteen minutes in one. Reviewed at the Broadway Theatre on January 19th.

WELLS is a member of the former combination seen in vaudeville under the name of *Lloyd and Wells*. According to an introductory number, in which he announces that fact, he has recently been playing motion pictures. This introductory number is set to a medley of Dixie numbers.

He makes a neat appearance, works in tuxedo, and as far as personality is concerned is pleasing. His routine consists of a jazz parody on "The Shooting of Dan McGrew," a good "coon" dance, and some stories, some of which are fair, and others which could be improved. He also does a bit with a clarinet, playing the instrument none too well.

*Wells' forte* lies in his dancing, and he should work up to that end of the act.

HOFFMAN.





## Gladys Wilson

*Who Is Now Appearing With Ina Claire in "Blue Beard's Eighth Wife."  
Miss Wilson Has Been Prominent in the Support of Such Stars as  
Julia Sanderson, Henry Miller, Ruth Chatterton and Nat Goodwin*

The scene below, at the left, is from one of the famous gaming rooms in Monte Carlo, which was entirely reconstructed by Carl Laemmle for the production of "Foolish Wives," directed and written by Eric Von Stroheim, who is also featured in it



Helen Hughes (Miss Dupont) did not know what she had been saved from by the appearance of the monk in the little log cabin in which she and Count Sergius Karamzin (Von Stroheim) were compelled to stay overnight in. The Count hasn't extended his welcomes to the Friar as yet, and from the looks of things he isn't likely to

## "Foolish Wives"

*Universal's Super-Feature of Von Stroheim's Story*

Produced by Universal; written, directed by and starring Eric von Stroheim, edited and adapted by J. Frank Cory; advertising and news editor, Harry L. Reichenbach.

### CAST

Andrew J. Hughes (U. S. Special Envoy to Monaco).....	Rudolph Christians
Helen, his wife.....	Miss Dupont
Her Highness, Princess Olga.....	Petschnikoff
Maude George	
Her Cousin, Princess Vera.....	Petschnikoff
Their Cousin, Count Sergius Karamzin.....	Capt. Maude George
3rd Hussars, Imper. Russian Army.....	Erich von Stroheim
Maruschka, a Maid.....	Dale Fuller
Pavel Pavlich, a butler.....	Al Edmundsen
Caesare Ventucci, a Counterfeiter.....	Caesare Gravina
Marietta, his half-witted daughter.....	Malvine Polo
Dr. Judl.....	Louis K. Webb
His Wife.....	Mrs. Kent
Albert L., Prince of Monaco.....	C. J. Allen
Secretary of State of Monaco.....	Edw. Reinach

**Y**OU can't successfully beat the sages. Besides conclusively proving that the time-old sophists are right, Eric von Stroheim has produced one of the finest features of the year. Without question, "Foolish Wives" is a masterly reduction. It has every essential that goes into the complex composition of really big photoplays. There is no end to the superb acting that is done, first of all by Mr. von Stroheim and then by the rest of his entire cast. There is no end to the clear, splendidly-taken photography; the well placed lightings, the artistic effects made with light and shade. "Foolish Wives" can strongly be recommended as one of the feature-playing that is truly worth while seeing.

We said that you can't successfully beat the classics. At least, not when they say "Comparisons are odious." When a wife begins to compare her husband with all the men about her... chalk up another defeat for young Eros. Elephants to peanuts the husband is bound to lose out. "Foolish Wives" preaches such a moral. We say preaches;

actually there is no preaching. The lesson and moral is gradually and convincingly driven home. It is done subtly and with decided fine technique.

There is a clever building up of the interest and the suspense is maintained admirably until the very last foot of the feature has been shown. It is from the first half of "Foolish Wives" that a thousand feet or so should be cut out.

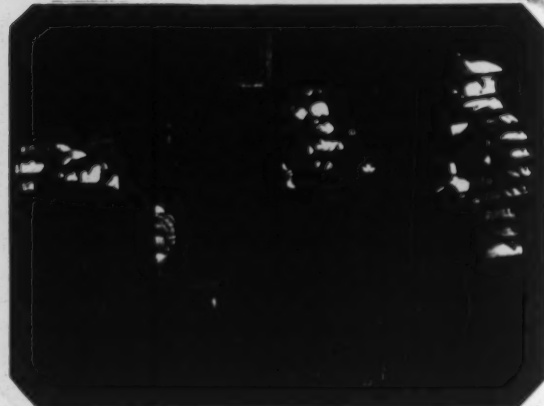
Mr. von Stroheim is to be greatly lauded. He has done a never-to-be-forgotten piece of work. He has transorted Monte Carlo to the screen with such vivid reality that one can almost smell the liquors, the smoke, the laughter of women and the sound of the croupe on the felt-covered tables. It is a bit of realism that will be hard to be matched for many a day to come.

Besides the excellent cast, Marion Ainslee, who is solely responsible for the titles, is to be highly lauded. Indeed, her work does not a little in making the feature one that will be long remembered.

"Foolish Wives," as the classics say, is "something a bit of the marvelous, a bit of the miraculous, a bit of the wonderful, a bit of the humane, a bit of the realistic all jumbled in a hokus-pokus mill and resulting in a veritable invaluable substance." But then again, as we have remarked, you can't beat the classics. HENRY IRVING MARGOLIES.



Eric von Stroheim as the Count Karamzin is shown above with one of the thousands of cigarettes which he consumed in the taking of "Foolish Wives." In the scene opposite, the Count is visiting one of his intended victims





At the top of the page we see Danton (Monte Blue) riding madly from out the city in order to stop the executions of Henriette (Lillian Gish), and her sweetheart, the Chevalier de Vaudrey (Joseph Schildkraut). Does he succeed? Ah—that's where one of the biggest thrills ever furnished by any motion picture is given.

In the circle we see Henriette and Louise (Dorothy Gish), who plays the rôle of her blind foster-sister. The two has just been reunited for a brief moment.



In the scene at the left corner, bottom of the page, the Marquis de Presle (Morgan Wallace) is taking advantage of a breakdown on the part of the Orphan's coach, and is introducing himself to them. Poor Henriette and Louise do not know that despite his wonderful manners he is a villain, as Henriette discovers in the picture directly opposite, where she has been drugged and abducted by the Marquis' hired thugs and brought to him.

## "Orphans of the Storm"

*D. W. Griffith Produces Feature of Thrills and Artistry*

Adapted from the old play by Kate Claxton; produced by D. W. Griffith Productions; directed by D. W. Griffith.

Henriette Girard.....	Lillian Gish
Louise.....	Dorothy Gish
Chevalier de Vaudrey.....	Joseph Schildkraut
Count de Linieres.....	Frank Losee
Countess de Linieres.....	Catherine Emmett
Marquis de Presle.....	Morgan Wallace
Mother Frochard.....	Lucille La Verne
Jacques Frochard.....	Sheldon Lewis
Pierre Frochard.....	Frank Puglia
Picard.....	Creighton Hale
Jacques-Forget-Not.....	Leslie King
Danton.....	Monte Blue
Robespierre.....	Sidney Herbert
King Louis XVI.....	Leo Kolmer
The Doctor.....	Adolphe Lestina
Sister Genevieve.....	Kate Bruce

THERE is no perfect thing; there never will be. But D. W. Griffith's superb production, "The Orphans of the Storm," adapted from the old play, "The Two Orphans," that has already brought countless tears and vales of laughter, almost reaches that enviable goal. There never will be any disputed question over David Wark Griffith's powers in motion-picture direction. He is the best. Let it so stand. It does not matter how much you have deeply felt the other masterly productions in motion pictures; it

does not materially count that you may have felt that nothing could surpass the last masterly feature it was your favor to see. You will laugh with the keenest pleasure, you will cry the most sincere of tears, you will give vent to abysmal sighs, glad and sad; you will wonder, not only in open astonishment at

what is revealed before your eyes, but with utter amazement that one man could amass such an amount of sparkling color, superb photography, artistic effects, art, poetry and imagination, vivid intensity, human sympathy, romance and rugged life and . . . but why go on? All of it and more is in this latest masterpiece of Griffith.

It is an old agade that says something about standing near the light and becoming illuminated. Such has been the case with almost the entire cast that plays in this feature. Of those who stand out, apart from the others, Monte Blue, Sidney Herbert, Dorothy and Lillian Gish are foremost. They each, individually, have outdone themselves. By their excellent portrayals they have proven for all time that no man or woman knows what he is capable of, until he has tried to do the impossible.

By all means, see "The Orphans of the Storm," or you will have missed the most splendid, spectacular and artistic bit of motion-picture work that has ever come to the screen. It is an epoch-making photo-drama.

HOFFMAN.



## "Flower of the North"

A Vitagraph Feature Directed by David Smith

From the story by James Oliver Curwood; and co-starring Henry B. Walthall and Pauline Stark.

CAST  
 Philipp Whittemore ..... Henry B. Walthall  
 Jeanne D'Arcambal ..... Pauline Stark  
 Thorpe ..... Harry Northrup  
 Pierre ..... Joe Rickson  
 Blake ..... Jack Curtis  
 D'Arcambal ..... Emmett King  
 MacDougal ..... Walter Rodgers  
 Cassidy ..... Wm. McCall  
 Sachigo ..... Vincent Howard

IF James Oliver Curwood had any idea at all that David Smith was going to pick on his story and damage a screen picturization of it, he would never have written "The Flower of the North." Of all the ungodly, ungainly, bald and rank and poorly directed features, we want to recommend this feature

for the blue ribbon. It is a photoplay that can be heartily missed and never regretted.

The time has past when an actor of talented repute can be placed in the cast to help swing the picture over the top. Certainly there have been features wherein the personality of the lead saturated the feature so, giving us the illusion that the photoplay was, of course, a good one. In "The Flower of the North," such an attempt has been tried; but, ye gods! how poorly the trick has failed! We received but one impression from the pictureplay. That was simply the rankling thought that Henry B. Walthall and Pauline Stark have been wasted on a few thousand feet of film that are supposed to pass for a modern-made feature of silent drama.

HENRY IRVING MARCOLES.



At the top, Henry B. Walthall as Philipp Whittemore, is shown with a determined look on his face—in fact, Henry has just decided to leave the country. The determined look is changed later when Jeanne tells him that she loves him. His decision to leave is also changed.

In the circle, Pauline Stark as Jeanne D'Arcambal, has just been told by Harry Northrup, as Thorpe, that he is her father. Jeanne doesn't seem any too pleased to learn the fact. And Thorpe, it appears, isn't acting any too much like a proud daddy who has been away from his long lost daughter for many years. Perhaps it is explained by the fact that Thorpe really isn't her father, but is just the villain in the play.

Henry B. Walthall and Pauline Stark, as Philipp Whittemore and Jeanne D'Arcambal, in Vitagraph's new feature "Flower of the North." The expression in their eyes tells a story, so we needn't say a word.



In the scene above, from Vitagraph's feature, "Flower of the North," again we find Henry B. Walthall and Pauline Stark in a pose that means more than any explanation in words on our part. So we'll just leave it to your imagination. When a young man and a beautiful girl look at each other in the same manner which these two are regarding one another—what usually happens. Right!



## "Cameron of the Royal Mounted"

*Hodkinson Stirring Drama of Northwest*

From the story by Ralph Connor. Directed by Henry Macrae. Produced by Winnipeg Productions, Inc. Released by Hodkinson.

### CAST

Corporal Cameron.....Gaston Glass  
Raven.....Irving Cummings  
Mandy.....Vivienne Osborne  
Little Thunder.....Frank Lanning  
Potts.....George Larkin

WILL motion picture producers never leave off producing so-called thrilling melodramas of the Royal Mounted Northwest police. Undoubtedly, there never was a set of official authorities who uphold the arm of the law that ever received such a vast amount of publicity. The movies are filled with them. Sooner or later every masculine star dons the red coat of that particular organization.

Now comes W. W. Hodkinson with another feature of the same brand. "Cameron of the Royal Mounted" is a picture with all the average advantages of good directing, good photography and excellent acting. It is a photodrama that will appease anyone who is looking for an hour and a half of diversion. It is not, by any means, one of those pictures that hold you in keen admiration for its fine qualities, but it will pass as good amusement.



The plot starts in college and finishes up in life's greatest school, the great outdoors. There is no particular reason for the title it has been given; it might have been called any one of a number of things. However, this does not detract from the amusement it affords. It is full of action, that sometimes lags, and sometimes drags; a fine sequence of events that have sound logical bearing to one another; romance that spices the events of the plot and plenty of suspense that holds it all together.

HENRY IRVING MARGOLIES.

Honestly, now, what could be sweeter? A beautiful girl and a handsome male just coming out of the handshake and going into a clinch. What poet asked, "Ain't love grand?"

Shall we call this scene above "A fight to a finish"? That's old stuff, but it seems, apparently, to have been new material to Corporal Cameron (Gaston Glass), who didn't enjoy the act at all. At any rate, it would have turned out to be a dirty trick had not the lady dashed up in time to wrest the knife from the hand of the villain. Don't you love that?

The nurse is evidently no lightweight, judging from the strained look on Corporal Cameron's face. Or perhaps he is keeping his head up in order to avoid the temptation to kiss her beautiful lips. If the latter is true—what a wonderful man he is!



## "The Golden Gift"

*Alice Lake in a New Metro Drama*

Written by June Mathis. Scenario by Florence Hein. Art and technical director, Joseph Cahler. Production manager, Clifford P. Butler.

It is so very hard to believe that whatever happens is for the best. It was terribly so for Nita Gordon when she lost her voice; her voice for which she gave years and years of sacrifice and toil. With it she lost her husband. But then there came into her life the most sublime thing that can come into any woman's life; and because of it Nita forgot all the pain and the misery and just bit her underlip and kept fighting. It is only through long suffering that the good in us—the utmost good—is brought to the surface. So it was with Nita

Gordon. The years gave her back her voice and happiness for some short while. But when the Fates cast their set their rooms to weave the delicate plans of our lives they do it in the most subtle and delicate of ways.

Alice Lake has done some of the nicest work of her career. She gives greater promise, than heretofore, of what remarkable work she is really capable of. John Bowers and Harriet Hammond are also to be lauded for the notable work they do in the production.

It is a picture that the best and the worst of us will relish at any time.

HENRY IRVING MARGOLIES.



The above is just a photo of Alice Lake. "Just a photo" is hardly the words to use, for each feature of her face seems to express an entire story by itself. Her latest release for Metro is "The Golden Gift."



Joseph Swickard had better beware. He's just told Alice Lake some bad news, and if he harms her (he's the villain) he'll have thousands of fans clamoring for his blood.



No, it is not "The Golden Gift" which John Bowers is handing to Alice Lake. Neither is it a pawn ticket for "The Golden Gift." It's a card with something written on it—but just what, our eyesight isn't good enough to make out. Perhaps your's can.

This scene might be called "Emotion," or "Registering Surprise." At any rate, all three in the scene, which is from Metro's latest release featuring Alice Lake, called "The Golden Gift," are doing splendidly.





## "The Sin Flood"

Goldwyn's Strong Drama With a Fine Cast

Story by Henning Berger. Continuity by J. G. Hawke. Directed by Frank Lloyd. Produced by Goldwyn.

Billy Bear.....Richard Dix  
Poppy.....Helene Chadwick  
O'Neill.....James Kirkwood  
Swift.....John Stepping  
Frazier.....Ralph Lewis  
Sharpe.....Howard Davies  
Stratton.....Will Walling  
Nordling.....William Orlamond  
Charlie.....Darwin Karr  
Higgins.....Otto Hoffman  
Drunk.....L. H. King

"THE SIN FLOOD" is the story of a small "Mississippi" River town, Cottonia, showing the effect of the fear of death on a group of more or less desperate characters.

The opening takes place on a sultry day, giving vividly the atmosphere of the lazy Southern town. The Cotton Exchange is pictured with effectiveness and the story concerns two rival brokers. Billy Bear (Richard Dix) is one of the young broker's clerks who is in love with Poppy, a chorus girl (Helene Chadwick). Billy realizes that Poppy's effect on his life is dragging him down. He decides to pass out of her life forever. They are together in an underground café built on the shores of the Mississippi River, which is below the water

level. There are huge water-proof doors and windows which can be shut against the flood when the water rises over the banks of the river.

In the café this night, besides Billy and Poppy, are a group of down-and-outers, an actor out of a job, an inventor who has been unsuccessful in placing his inventions, and a worthless tramp. Suddenly they hear that the flood is rising, and the doors are locked. The water had come so quickly there is no chance for escape. They realize that they are locked in by the flood, and that unless it recedes there is no chance for escape. They are terrified with the realization that as soon as the air is used up in this place they will slowly suffocate. After forty-eight hours, under the stress of impending death, they forget and forgive one another for their sins. Rather than suffocate they decide to open the flood doors and die quickly by drowning. When they open the door they find the flood has receded. Most of the occupants, after returning to normal living again, go back to their own selfish lives, but Billy and Poppy realize what the flood has done for them, and start life anew.

M. Troy.



No, this is not a picture that is to be placed on exhibition in the Museum of Natural History, in spite of the fact that it is a photograph of action on the free-lunch line as it used to be in the old Prohib days. It is just one of the studies of life as Frank Lloyd sees them in a cellar café in a Mississippi town where the climax of his latest release, "The Sin Flood,"



Poppy, the chorus girl who dreamed of life (Helen Chadwick) is receiving a bit of consolation from one of Life's shipwrecks (James Kirkland) just after she has been told that death is soon to overtake them all. Billy, her lover (Richard Dix), is somewhat angered by the fact that he has been robbed of the rôle of good Samaritan.

Nine men and a woman—and death outside the door. Yet all of them had lived lives that perhaps most of them felt were better off terminated. For themselves they did not care; but here you see them looking at the one woman, who had youth and beauty and life before her, with human pity and compassion. A tense scene of superb acting in "The Sin Flood"





**Pauline Stark**

*who has already scored heavily in R-C Pictures and who is winning new laurels in the latest release, "Flower of the North."*





JACK ABBE and WINTER BLOSSOM

are shown in a scene which might be called "Japanese Fairyland," but which is really one of the many beautiful settings in "The Whim of The Gods," a forthcoming Goldwyn release

## Western Broadway

*Interesting Happenings In the Metropolis of Western Theatredom*

BY RAY DAVIDSON

SOMEONE once said or wrote—and I think it was Perley Poore Sheehan—that "If you believe it, it's so."

But he was wrong, dead wrong.

Not that this particular phrase of Mr. Sheehan's has anything to do with this story, but it does serve to bring out one particular point:—

Said point is:

From general reports and opinions the country, and New York in particular, seem to think that the picture industry in Los Angeles is going full blast. It's not—and that's where Mr. Sheehan was wrong.

At present writing I cannot recall a period when there was less activity than now. At some studios there is not a crank turning, speaking technically. At others some companies are working.

The free-lance actor is no better off to-day than he was fifteen months ago when the slump began. And in spite of conditions there seems to pour into the city an avalanche of people seeking an entry into cinemaland. True, there is always room for good ones, but there are a lot of good ones—yes, excellent ones—that have a hard time keeping busy.

So a word to the wise ones: If you're planning to get into pictures, just wait till Will Hays starts the ball a-rolling.

### **Mack Chasing Goodwin's Record**

OUR mutual friend—Willard Mack by name—has done it for the fourth time. And he is settled down right here and is going to stay for some time. Mack has a

new play. It's "The Scarlet Patrol." Thomas Wilkes has bought it. Just as soon as Willard gets in the mood, Wilkes is going to put it on at the Majestic Theatre with the writer in the leading rôle. Wilkes says it is Mack at his best. He ought to know. It should have a four-months' run here at the very least—then for New York.

### **Post Likes Picture Work**

GUY BATES POST likes the celluloid. Says so himself. He's progressing splendidly with "The Masquerader." Jimmy Young is at the helm. Wouldn't be a bit surprised to see Post desert the stage for a year or so. The rushes look great.

They all come back! Johnston McCulley, the popular novelist, thought he'd try to live some place else. The result: he's back in Hollywood. Came back at the request of Douglas Fairbanks. Doug's having him write a sequel to "The Mark of Zorro." Looks as if Doug thinks Zorro is his masterpiece. We think it is. But watch this sequel.

Doug, Mary and Charlie were guests of the Screen Writers' Guild of the Authors' League. Mary said the original story was the thing. She was cheered. She favors them. Says watch her make 'em in the future. More cheers.

The Photoplay Research Society, subsidiary organization of the Palmer Photoplay Corporation, is getting out a gigantic book called "The Motion Picture Industry." It's the first complete book on films. Is now on the presses. It should create a sensation—and be great boost for pictures.

Dave Bershon was head of the local First National exchange. He's been promoted. Asked what his new title was. "Dethroned," said he. "they raised my pay and cut my title." Nevertheless, Dave is now efficiency expert for the West Coast Theatres, Inc. And by the way, this West Coast Theatre's business is some business. They're the William Fox of California. Have theatres everywhere you go. Sol Lesser and the Gore boys and Adolph Ramish are the skippers.

Hope Hampton's coming this way, is the report. Glad to have her here. Hope she'll like it well enough this time to stay a little longer.

The Talmadge girls and Joe Schenck like it here. They're going to stay. Joe has bought a block of stock in the United Studios.

### **Mary and Doug Buy Hampton Studios**

FORGOT to mention it in the paragraph about Mary and Doug, but they've bought the Jesse D. Hampton studios. They're going to fix them up and make a swell place of it.

And I understand that the whole Selznick forces are coming here. Owen Moore, Elaine Hammerstein and Eugene O'Brien. That's fine. Wonder if Will Hays has anything to do with this?

Los Angeles theatres are doing great. The Orpheum is sold out a week in advance. Loew's State has a line-up every day, so has Grauman's, the California and the Kinema. The Orpheum Junior opens March 15. Grauman's Metropolitan—it covers a half of block and opens in May or June.

# Book Reviews for the Profession

*A New Book On The Theatre, Novelized Plays, New Fiction Offerings*

EDITED BY EDWARD MORDANT

## *The Theatre of To-morrow*

By Kenneth MacGowan, published by Boni and Liveright, New York City.

**I**N this splendidly-written volume, Mr. MacGowan aims to set forth ideas behind what is termed "the new stagecraft." Careful reading by the student of the drama, and the experienced actor, will disclose the fact that the fundamental principles upon which "the new stagecraft" are based have been the same for several centuries. In the dramas produced by the Greeks, by Shakespeare, and in the so-called Elizabethan drama, we find the same methods employed. Time and again we have had plays presented in New York where these methods have been employed, but it has remained for a number of independent producing companies to make a strong bid for favor upon the lines suggested in Mr. MacGowan's book.

In these days of overburdening a play with scenery and furniture it is a relief to find the key-note to "the new stagecraft" to be based upon *simplicity*. Instead of the actor, or actress, being an accessory to the scenery and furniture, the scenery, etc., becomes a mere background. What is the result? The development of actors, and consequent elevation of the art of acting. If for no other reason the movement should be encouraged by every lover of the drama.

Mr. MacGowan has gone into the subject exhaustively. In his position as dramatic editor of *Vogue*, and the *New York Globe*, he has had a splendid opportunity to observe the development of the "new stagecraft," and he has contributed a valuable handbook for the student and the actor who loves his, or her, art. No other author has touched the depths of this subject, for it "answers an insistent demand from the professional and amateur producer of modern plays and the constant inquiry addressed to the libraries and book-stores by intelligent laymen."

"The Theatre of To-Morrow" is profusely illustrated and should be in the library of every student of the drama. E. M.

## *If Winter Comes*

By A. S. M. Hutchinson, published by Little, Brown and Company, Boston, Mass.

**M**ANY will recall a very interesting book called "Once Aboard the Luger." It was an unusual story and became a popular seller. Young Mr. Hutchinson—for he is a young man—now comes forward with a book that has elevated him to the pinnacle of fame. "If Winter Comes" is the leading "best-seller" in both the United States and Canada, and is now in its twenty-third edition.

It is a most unusual book—written in a most unusual, yet beautiful, style—a style entirely Mr. Hutchinson's, therefore original. It is the story of a mind above the narrow, petty things of this world; unselfish in the extreme, full of tolerance for those who hurt him most. He longs for mental sympathy—he is not appreciated or understood. Strong in principles of honor and duty, Mark Sabre finally succumbs to the pressure of circumstances. Emerging from the darkness he learns that the Great Law has smoothed his road, and one feels he will fulfill his mission.



This is an absorbing story—hard to analyze. It must be read to be appreciated. It is more than a novel, it is a literary product in a class by itself, and will live with the great character studies of Dickens, Thackeray, etc. The character of Mark Sabre will be a splendid study for a great actor when the book comes to be dramatized. E. M.

## *Swords*

By Sidney Howard, published by George H. Doran Company, New York City.

**T**HIS play was the opening attraction of the National Theatre, New York City, and met with quite a little favor, although it did not enjoy a long run.

It is a tragedy of powerful interest. The outstanding character is Canetto, and the actor who portrayed it was magnificent. The greatest weakness was displayed in Fiamma. As a play it required the experience, and treatment, of the sometimes reviled school of melodrama—romantic melodrama. The so-called modern actor is unfamiliar with this type of play.

As a reading play it is absorbing and thrilling—especially in the closing scenes of the last act. I don't like to anticipate, therefore I suggest that the student would do well to get "Swords" and read it. It is worth while. E. M.

## *The Briary Bush*

By Floyd Dell, published by Alfred A. Knopf, New York City.

**T**HIS is the second of two books written by Floyd Dell. Felix Fay, the principal character, is the "Mooncalf" of Floyd Dell's former book, which deals with his childhood and early manhood, and explains how he attains his ideals.

In "The Briary Bush," Felix Fay, product of a small mid-western town, comes to Chi-

cago and meets a welfare worker, Rose-Ann, who shares many of his views on life and love. The sudden realization that they love each other results in an immediate marriage, a modern marriage founded on mutual freedom. Felix makes several attempts to adjust himself to a world of reality—of materialism.

They are very happy for a time in their little studio where each works unhindered by the other. In a moment of vague doubt, suspecting Felix of being in love with Phyllis, a girl artist for whom he has consented to pose, Rose-Ann justifies her views on marriage by renouncing her claim on him, and convinces him that he is free. After leaving his wife, Felix, emancipated, finds that he really isn't in love with anybody else. Returning to the studio, he finds that Rose-Ann's pose had been assumed, and that she was heart-broken over losing him.

After a short separation, they realize that their pre-conceived notions have been shattered and they become reconciled to the traditional views on marriage and its responsibilities. RUTH ROSENBERG.

## *Andivius Hedulio*

By Edward Lucas White, published by E. P. Dutton & Co., New York City. \$2.

**I**N reading this very interesting book one unconsciously recalls that wonderful classic, "Ben-Hur," by General Lew Wallace. The central idea upon which it is based is the same—that of a noble of the Roman Empire, through force of circumstances, becoming a serf. It lacks the powerful religious theme of "Ben-Hur," but there is the same personal suffering and adventure. A delightful love story is interwoven with the more stirring dramatic scenes, which which the book is replete.

Roughly, the story concerns Commodus, who is here set forth as a paragon of strength and skill. His feats of horsemanship and sword-play are powerfully depicted, and combats follow in such rapid succession that one almost becomes satiated. However, the pen pictures are so graphic and compelling that we can recommend "Ondivius Hedulvio" to the reader, who will spend several evenings in the unfolding of as entertaining a tale as it has been our pleasure to read. D. J. S.

## *The Torrent*

By Vicente Blasco Ibanez. Translated from the Spanish by Isaac Goldberg and Arthur Livingston. Published by E. P. Dutton & Company, New York City. \$2.

**A**FTER reading the powerful "Four Horsemen of the Apocalypse," one cannot help feeling disappointed in "The Torrent." Perhaps one expects too much, for it would appear that the first-named work is a masterpiece.

Señor Ibanez splashes his color on, and his vivid pen pictures take the reader into the heart of the scene he is painting. He is writing of his beloved Spain, and he is a master at it. One can almost scent the orange blossoms at Alcira, and taste the luscious juices of the delicious orange from Valencia. He has developed a drama of local politics, native passions, and the easy-going domestic life of the province.



He has drawn a powerful character in Leonora—cold, calculating, cruel—yet possessing a passionate quality that will stop at nothing once it is aroused. Hers is a temperament that should have been curbed by strong hands—if it had been possible. Her recklessness is a veneer, for it covers, at times, real traces of a good woman; but circumstances had shaped her career and she followed it blindly. At the end she runs true to form. She is the dominant character in the book; Rafael being a weak second, and not an agreeable character. Yet, had he been reared in a different environment, and had he loved under more auspicious conditions, even he might have risen above mere self and passion.

I was rather disappointed to find the translators using American slang words and phrases, which certainly have no equivalent in Spanish. At the same time they have done their work well and caught the spirit from the original text. "The Torrent" makes entertaining reading. E. M.

#### *The Blood of the Conquerors*

By Harvey Ferguson, published by Alfred Knopf, New York.

**R**AMON DELCASOR is a Mexican, descended from a family of Spanish conquerors, whose inheritance in lands lay in New Mexico where the action of the story centers. The author has clearly defined the true type of Mexican, somewhat tempered by civilization of the United States and educated for the profession of the law.

However, these advantages seem to exert only sufficient influence to excite a desire and an appreciation of high social aspirations. His inborn love of his native wild country, his frequent quests of game and the outdoors, furnish the only redeeming incidents of a much-abused opportunity, which, with a disappointed love affair, becomes a recital of debauchery, lust and degrading indulgence. His sweetheart marries, and during the absence of her new husband in London, Ramon hastens to New York and meets her, but fails to find solace in the venture. He returns to his estate, which has suffered from extravagance, and settles down to pass his life in eventless forgetfulness. There is no moral justification in the story. L. S. A.

#### *A Treasury of Plays for Children*

Edited by Montrose J. Moses, published by Little, Brown & Company, Boston, Mass.

**T**HIS timely Christmas book contains a collection of Dramas for Children—fourteen in all—several of which are published for the first time. We have Austin Strong's "Toymaker of Nuremberg," William C. DeMille's "The Forest Ring," W. Graham Robertson's "Pinkie and the Fairies," and Mrs. Williamson's "The Three Wishes." Here, also, we find the nursery favorite, "Punch and Judy," and "The Moths," a charming children's pageant by Christiana Rossetti.

Aside from the entertainment children will derive from reading this splendid collection, I see a great educational benefit, for they will plant the seed for appreciation of clean, wholesome drama. It is well to begin with the children,

and I am pleased to recommend this volume to discriminating fathers and mothers.

The book has been excellently illustrated by Tony Sarg, the quaint cartoonist. Children love his work. E. M.

#### *Army Uniforms of the World*

By Fred Gilbert Blakeslee, published by Fred Gilbert Blakeslee, 358 Sigourney Street, Hartford, Conn.

**I**N another excellent manual Mr. Blakeslee has concentrated his knowledge of Army Uniforms, of which he has made an exhaustive study. To the actor, particularly, will this volume prove of benefit, for here will be found a minute description of the uniform, with history of stripes, colors and decorations. Beginning with the costumes and accoutrements of the "ancients," the author has brought his subject down to the present time—not alone in the United States, but Great Britain, France, Spain, Germany and Austria, Russia, Italy, Belgium, China, Japan, etc. In an appended bibliography he has compiled, for the student, a list of published authorities upon the subject of Uniforms. E. M.

#### *Reno.*

By Lilyan Stratton, published by Collier Company, Newark, N. J.

**A**S the title suggests, this is a story of the celebrated divorce colony of Nevada. It has been written from first-hand knowledge in an interesting and entertaining manner. I recommend it to any one contemplating a trip to Reno, for it contains valuable information regarding Nevada Divorce Laws, the hotels, etc. It is profusely illustrated and you will enjoy the side-lights on people in the Divorce colony. E. M.

#### *Drusilla and Her Dolls*

By Belle Bacon Bond, published by The Four Seas Company, Boston, Mass.

**T**HE foreword, written by Mrs. Dallas Lore Sharp, thus describes this interesting little volume: "A delightful story of a little Boston girl of the '60's and her series of dolls—a story to start a child living in a new seriousness with her doll family. Drusilla was an only child, and had to play by herself most of the time, so that her dolls became very real to her. There were Dinah and Flora Washington, and Kitty-for-Short and Baby-doll and Delia. The tale of their adventures with Drusilla will not only please every little girl who has

dolls, but will prove a valuable lesson in child-psychology to any mother as she reads how completely Drusilla's mother understood her child's desire to invent her own play, and yet how wisely she helped in every adventure."

The above tells the story much better than I could. But I can recommend it to every mother, who will take pleasure in reading it to her "kiddie." E. M.

#### *Plays of Old Japan*

Translated by Leo Duran, published by Thomas Seltzer, New York City.

**M**R. DURAN has introduced us to a conception of Japanese drama that the Western mind has been ignorant of. He tells us that performances will last eight hours, so "that every little act or expression connected with incidents may be recorded by the actor." In his introduction Mr. Duran gives an interesting sketch of the celebrated artists of Japan and description of the principal theatres.

"The Daimyo" is the first tragedy. There is a murder, decapitation, and fight to the death in the dark. In "The Honor of Danzo" there is only a murder and suicide. "The Horns" tells the story (in three scenes) of a mother who discarded her daughter. For punishment horns suddenly appeared around her head. When she repents the horns disappear. "Hands in the Box" is another gruesome story, and "Forsaken Love" is called a poetical comedy. Its climax is tragic.

Mr. Duran says: "My aim has been to show what the Japanese theatre really is, namely, a mixture of brutality, delicate poetry, and wonderfully beautiful stage pictures and scenery." It is evidently all that, and more. E. M.

#### *My Dear Wells*

By Henry Arthur Jones, published by E. P. Dutton & Co., New York City. \$2.50.

**"M**Y Dear Wells" is described as "a searching analysis of H. G. Wells's pronouncements on Bolshevism, Internationalism and other subjects."

The publishers have had compiled a series of letters addressed to Mr. H. G. Wells, the journalist, by Henry Arthur Jones, the distinguished English playwright. Many of them appeared in the *New York Times* and aroused amused interest and controversy. While indulging in sincere and discriminate criticism, Mr. Jones maintains good-humored ridicule and keen sarcasm, which makes the book of more than passing interest, for there is a permanent purpose under its mask of frivolity. E. M.

#### *Books Acknowledged*

TITLE	PUBLISHER	AUTHOR
Romance to The Rescue	Dennis Mackail	Houghton Mifflin Co.
The Theatre of To-morrow	Kenneth MacGowan	Boni & Liveright
Endocia	Eden Phillips	Macmillan Company
Topless Towers	Margaret Ashman	Macmillan Company
The Wednesday of Life	Juliette Gordon Smith	Macmillan Company
The Tower of Oblivion	Oliver Onions	Macmillan Company
If Winter Comes	A. S. M. Hutchinson	Little, Brown & Co.
Here and Now Story Book	Lucy Sprague Mitchell	E. P. Dutton
Plays of Old Japan	Leo Duran	Thos. Seltzer
The Critic and the Drama	George Jean Nathan	Alfred Knopf
Splinters	Keith Preston	Geo. H. Doran
Vigils	Aline Kilmer	Geo. H. Doran
Three Soldiers	John Dos Passos	Geo. H. Doran
The Wanderings of a Spirit	Sir Arthur Conan Doyle	Geo. H. Doran
Coquette	Frank Swinnerton	Geo. H. Doran
Modern Man and Mummer	Hesketh Pearson	Harcourt, Brace & Co.

#### *Julia Takes Her Chance*

By Concordia Merrel, published by Thomas Seltzer, New York City.

**T**HIS is a novel of the "best seller" type, but it is a very interesting story and very well told. It is dramatic and has a splendidly-developed love story. If you wish to enjoy a quickly-read novel get this one. I won't spoil your pleasure by exposing the plot. E. M.

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## Vaudeville Routes

(Continued from page 44)

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Lee, Louis, Montreal, 30-5.  
Luster, Bros., Orpheum, 30-5; Riverside, 6-13.  
Langford & Fredericks, Orpheum, 30-5; Washington, 6-13.  
Levey, Ethel, Orpheum, 30-5.  
Leavitt & Lockwood, Bushwick, 30-5.  
Loes, Feely & Stella, Providence, 30-5.  
Loyal's Dogs, Mt. Toledo, 6-13.  
Little Billy, Franklin, 6-9; Regent, 10-13.  
Lunette, Mazie, Grand Rapids, 6-13.  
Le Fevre, Geo. & Mary, Grand Rapids, 6-13.  
Lorraine, Ted, Riverside, 6-13.  
McFarlane & Palace, H. O. H., 30-1; 2-5.  
Mullen & Francis, Fifth Ave., 30-1; Newark, 2-5.  
Moore, Geo. & Mary Jane, Newark, 30-1; Jersey City, 2-5; Riviera, 6-9; Far Rockaway, 10-13.  
McGowan, John, 125th St., 30-1.  
Mullen, Frank, Mt. Vernon, 30-1; Newark, 2-5.  
Martin & Jaryl, New Orleans & Mobile Split, 30-5.  
Martin & Moore, Mobile & New Orleans Split, 30-5.  
McCormick & Irving, Nashville & Louisville Split, 30-5.  
Miller & Bradford, Chattanooga, 30-1.  
Mantell Mannikens, Savannah & Jacksonville Split, 30-5.  
Minetti & Sidelli, Jacksonville & Savannah Split, 30-5.  
McKee & Clare Girls, Tampa & St. Petersburg Split, 30-5.  
Monarch Comedy 4, Charlotte & Greensboro, 30-5.  
McRae & Clegg, Charlotte & Greensboro, 30-5.  
Mack & Holly, Richmond & Norfolk Split, 30-5.  
Meroff, Ben, Richmond & Norfolk Split, 30-5.  
Mayhew, Stella, Richmond & Norfolk Split, 30-5; Washington, 6-13.  
Murray Girls, Alhambra, 30-5; Royal, 6-13.  
McDevitt, Kelly & Quinn, Alhambra, 30-5.  
McLaughlin & Evans, Colonial, 30-5.  
Musical Hunters, Royal, 30-5; Philadelphia, 6-13.  
Marry Me, Royal, 30-5.  
Marvel, Royal, 30-5; Alhambra, 6-13.  
McConnell Sisters, Palace, 30-5.  
McIntyre & Co., Frank, Philadelphia, 30-5; Baltimore, 6-13.  
McDonald Trio, Baltimore, 30-5.  
Morton, Jas. J., Rochester, 30-5; Erie, 6-13.  
McCarthy Stearns & Co., Broadway, 30-5.  
Mehlinger & Meyers, Jefferson, 30-1; Fordham, 2-5; Far Rockaway, 10-13.  
Morgan, Jim & Betty, Fordham, 30-1; Franklin, 2-5; Coliseum, 10-13.  
Morgan & Moran, Columbus, 30-5.  
McFarlane, Mary & Marie, Grand Rapids, 30-5.  
Miller & Capman, 81st St., 30-5; Palace, 6-13.  
McClellan & Carson, 81st St., 30-5.  
Morris, Khia, Cincinnati, 30-5.  
Mandel, Wm. & Joe, Indianapolis, 30-5; Cincinnati, 6-13.  
McGovern, Owen, Indianapolis, 30-5.  
McGregor, Sandy, Pittsburgh, 30-5; Youngstown, 6-13.  
Mitchell, Jas. & Eta, Cleveland Hipp., 30-5.  
McRains, The, Syracuse, 30-5.  
Mahoney, Will, Youngstown, 30-5.  
Meehan's Dogs, Riverside, 30-5; Alhambra, 6-13.  
More & Co., Victor, Bushwick, 30-5.  
Mankin, Boston, 30-5.  
Murray & Gerrish, Boston, 30-5.  
Mansfield & Wilbur, Washington, 30-5.  
Mower, Millicent, Lowell, 30-5; Boston, 6-13.  
Miller & Co., Eddie, Broadway, 6-13.  
McConnell Sisters, Riviera, 6-9; Far Rockaway, 10-13.  
Mosconi Bros., Colonial, 6-13.  
McFarlane, Geo., Columbus, 6-13.  
Miller, Billy, Grand Rapids, 6-13.  
Munson, Ona, 106th St., Cleveland, 6-13.  
Miller Girls, Hipp., Toronto, 6-13.  
Morette, Helen, 58th St., 6-9.  
McDonough, Ethel, 58th St., 10-13.  
Murphy & Lachmar, 58th St., 10-13.  
Nevins & Galt, Jersey City, 30-1.  
Norris & Co., Wm., Jersey City, 2-5.  
Norris & Most, Birmingham & Atlanta Split, 30-5.  
Norworth & Co., Ned, Birmingham & Atlanta Split, 30-5.  
Nola St. Claire & Co., Charleston, 30-1.  
Nash, Florence, Colonial, 30-5; Palace, 6-13.  
Noland, Paul, Detroit, 30-5; Rochester, 6-13.  
Nellis, Daisy, Rochester, 30-5.  
Norworth, Jack, 58th St., 2-5.  
Norwood & Hall, 105th St., Cleveland, 30-5.  
Noibe, 105th St., Cleveland, 30-5; Cincinnati, 6-13.  
Norrells, The, Montreal, 30-5; Quebec, 6-13.  
North & Holiday, Washington, 30-5.  
Norton & Noble, Lowell, 30-5; Portland, 6-13.  
Not Yet Marie, Portland, 30-5.  
Newhoff & Phelps, Royal, 6-13.  
Norak Sisters, Toronto, 30-5; Montreal, 6-13.  
Nemlos Thibault & Cody, Hipp., Toronto, 6-13.  
O'Neil, Emma, 125th St., 2-5.  
O'Connell, Nell, 23rd St., 2-5.  
Olsen & Johnson, Philadelphia, 30-5; Baltimore, 6-13.  
Oliver & Olp Flatbush, 30-5.  
Olms, John & Nellie, Louisville, 30-5; Cincinnati, 6-13.  
Osterman, Jack, Washington, 30-5; Riverside, 6-13.  
Oklahoma Bob Albright, Jefferson, 6-9; Regent, 10-13.  
O'Donnell, Vincent, Cincinnati, 6-13.  
Okott & Mary Ann, 105th St., Cleveland, 6-13.  
Pollock & Co., Milton, Jersey City, 30-1.  
Parker & Co., Peggy, Newark, 30-1; Mt. Vernon, 2-5.  
Pollard, Baton Rouge & Shreveport Split, 30-5.  
Pierce & Goff, Louisville & Nashville, 30-5; Washington, 6-13.  
Parde & Archer, Savannah & Jacksonville Split, 30-5.  
Pressler & Klaiss, Royal, 30-5; Bushwick, 6-13.  
Powers & Wallace, Philadelphia, 30-5; 81st St., 6-13.  
Princess Wahletka, Regent, 30-1.  
Padula, Margaret, Riviera, 30-1; Far Rockaway, 2-5; Colonial, 6-13.  
Pender, Bobby Troupe, Toledo, 30-5.  
Patricola, Columbus, 30-5; Toledo, 6-13.  
Page, Hack & Mack, Erie, 30-5; Pittsburgh, 6-13.  
Pietro, Montreal, 30-5.  
Pollard, Daphne, Montreal, 30-5; Montreal, 6-13.  
Potter & Hartwell, Quebec, 30-5.  
Profiteering, Bushwick, 30-5; Riverside, 6-13.  
Princeton & Watson, Providence, 30-5.  
Pietro, Detroit, 6-13.  
Perez & Marguerite, Columbus, 6-13.  
Quinn & Co., Vre, 125th St., 30-1.  
Quinn & Caverly, Franklin, 2-5.  
Quixy Four, Providence, 30-5; Boston, 6-13.  
Rudell & Dunigan, H. O. H., 30-1; Fifth Ave., 2-5; Yonkers, 6-9; 58th St., 10-13.  
Robinson & Pierce, Mt. Vernon, 30-1.  
Robert & Co., Hans, Atlanta & Birmingham Split, 30-5.  
Regam & Co., Joe, Louisville & Nashville Split, 30-5.  
Rose, Harry, Royal, 30-5.  
Retford, Ella, Palace, 30-5.  
Rock & Rocks, Wm., Palace, 30-5.  
Ruth, Babe, Detroit, 30-5; Grand Rapids, 6-13.  
Ryan & Ryan, Yonkers, 30-1; Fordham, 6-9; Franklin, 10-13.  
Robinson & Pierce, Yonkers, 2-5.  
Rolle & Co., B. & A., 58th St., 30-1.  
Redding, Ed & Eva, 58th St., 2-5.  
Rolland, Kelly & Co., Jefferson, 30-1.  
Reno Duo, Franklin, 2-5.  
Roth, Dave, Fordham, 30-1.  
Reddington & Grant, Far Rockaway, 2-5; Flatbush, 6-13.  
Rogers & Allen, Toledo, 30-5.  
Riggs & Ritchie, Grand Rapids, 30-5; Detroit, 6-13.  
Reed & Tucker, Erie, 30-5.  
Rock & Rector, Cincinnati, 30-5; Cleveland, 6-13.  
Rennolds, Donagan & Co., Buffalo, 30-5; Toronto, 6-13.  
Rice & Warner, Riverside, 30-5; Broadway, 6-13.  
Rove, Ruth, Washington, 30-5; Broadway, 6-13.  
Ryder, J. S., Far Rockaway, 10-13.  
Roy & Arthur, Royal, 6-13.  
Rome & Gant, Toledo, 6-13.  
Reckless & Arley, Erie, 6-13.  
Rugel, Yvette, Pittsburgh, 6-13.  
Rule & O'Brien, Orpheum, 6-13.  
Randall & Girls, Carl, Orpheum, 6-13.  
Reinhard & Son, Bushwick, 6-13.  
Sunshine Girls, 125th St., 30-1; Jersey City, 2-5.  
Seebacks, The, Mt. Vernon, 30-1; 125th St., 2-5.  
Shields & Kane, Newark, 2-5.  
Scheff, Fritz, Coliseum, 30-1; Rochester, 6-13; Newark, 2-5.  
St. Ong Trio, Joe, New Orleans & Mobile Split, 30-5.  
Stewart & Harris, Chattanooga, 30-1.  
Sterlings, Chattanooga, 2-5.  
Simson & Dean, Chattanooga, 2-5.  
Stanley, Stan, Jacksonville & Savannah Split, 30-5.  
Strand Trio, Charleston, 2-5.  
Snell & Vernon, Colonial, 30-5; Orpheum, 6-13.  
Stiles, Vernon, Baltimore, 30-5; Philadelphia, 6-13.  
Sharkey, Roth & Witt, Detroit, 30-5; Rochester, 6-13.  
Shallowland, Detroit, 30-5; Rochester, 6-13.  
Stephens & Hollister, Detroit, 30-5.  
Sameroff & Sonia, Rochester, 30-5.  
Sylvester & Vance, Yonkers, 30-1.  
Snyder, Bud & Joe Meline Co., Yonkers, 2-5.  
Southern, Jean, Broadway, 30-5; Hamilton, 6-13.  
Spencer & Williams, Flatbush, 30-5; Philadelphia, 6-13.



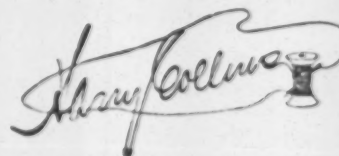
Schwartz & Clifford, Jefferson, 30-1; Regent, 2-5.  
 Singer's Midgets, Riviera, 30-1; Philadelphia, 6-13.  
 Stevens & Burnell, Regent, 30-1; Jefferson, 6-9.  
 Spirit of Youth, Erie, 30-5.  
 Semon & Co., Primrose, Cincinnati, 30-5; Youngstown, 6-13.  
 Shaw, Sandy, Cincinnati, 30-5.  
 Sale, Chic, Louisville, 30-5; Columbus, 6-13.  
 Smith, Tom, Toronto, 30-5; Toronto, 6-13.  
 Sewell Sisters, Toronto, 30-5.  
 Seed & Austin, Montreal, 30-5; Lowell, 6-13.  
 Shreen, Hipp., Toronto, 30-5.  
 Stanleys, The, Riverside, 30-5; Palace, 6-13.  
 Stanley, Aileen, Riverside, 30-5; Palace, 6-13.  
 Seven Honey Boys, Orpheum, 30-5.  
 Shirley & Co., Eva, Bushwick, 30-5.  
 Six Hassans, Boston, 30-5.  
 Samuels, Rae, Boston, 30-5; Flatbush, 6-13.  
 Stephens & Bordeaux, Portland, 30-5.  
 Solar, Willie, Portland, 6-13.  
 Santry's Band, Henry, Buffalo, 6-13.  
 Seymour, Harry & Anna, Buffalo, 6-13.  
 Steeds Septette, Hamilton, 6-13.  
 Stafford, Frank, Bushwick, 6-13.  
 Swor Bros., Boston, 6-13.  
 Sewell Sisters, Washington, 6-13.  
 Steel, John, Palace, 6-13.  
 Snyder, Bud & Co., 58th St., 6-9.  
 Tucker, Sophie & Co., Prospect, 30-1; Fordham, 6-9.  
 Thee & Dandies, 23rd St., 30-1; 125th, 2-5.  
 Taylor & Co., Sidney, 23rd St., 30-1.  
 Three Ander Girls, Chattanooga, 30-1.  
 Two Ladellas, Charleston, 30-1.  
 Tyrell & Mack, Royal, 30-5.  
 Travers & Douglas, Royal, 30-5.  
 Thompson & Co., Janies, Detroit, 30-5; Rochester, 6-13.  
 Terry & Co., Sheila, Hamilton, 30-5.  
 Three Denoise Sisters, Fordham, 30-1; Jefferson, 2-5; Riviera, 6-9; Far Rockaway, 10-13.  
 Towle, Joe, Cleveland, Hipp., 30-5; Pittsburgh, 6-13.  
 Tracey & McBride, Youngstown, 30-5.  
 Techows Cats, 105th St., Cleveland, 30-5.  
 Taliaferro & Co., Edith, Toronto, 30-5; Montreal, 6-13.  
 Thaler's Circus, Washington, 30-5; Bushwick, 6-13.  
 Three Lordens, Detroit, 6-13.  
 Two Little Pals, Erie, 6-13.  
 Timberg, Herman, 105th St., Cleveland, 6-13.  
 Thomas Saxotette, Yonkers, 6-9; 58th St., 10-13.  
 Unusual Duo, Toronto, 30-5; Montreal, 6-13.  
 Usher, Claude & Fannie, Syracuse, 30-5; Hamilton, 6-13.  
 Veronocas, The, Charleston, 30-5.  
 Vane, Sybil, Royal, 30-5.  
 Valentine B. & P., Baltimore, 30-5.  
 Varara, Leon, Coliseum, 30-1; Riviera, 2-5; Bushwick, 6-13.  
 Van Cellos, The, Toledo, 30-5.  
 Vokes & Don, Grand Rapids, 30-5.  
 Vernon, Portland, 30-5.  
 Valda & Co., Lowell, 6-13.  
 Vokes & Don, Detroit, 6-13.  
 Van Horne & Incz, 81st St., 6-13.  
 Warrs Scotch Lads & Lassies, H. O. H., 30-5.  
 Willa & Harold Brown, Prospect, 30-1; Fifth Ave., 2-5.  
 Welch, Healey & Montrose, Prospect, 30-1; Fifth Ave., 2-5; 58th, 6-9.  
 Weston & Co., Wm. A., 23rd St., 30-1; Jersey City, 2-5.  
 Wright & Detrich, Tampa & St. Petersburg, 30-5.  
 Walton Duo, Charleston, 2-5.  
 Ward, Frank, Cincinnati & Charleston Split, 30-5.  
 Ward & Dooley, Norfolk & Richmond Split, 30-5.  
 Weeks & Baron, Norfolk & Richmond Split, 30-5.  
 Watson & Co., Harry, Colonial, 30-5; Palace, 6-13.  
 Watson Sisters, Baltimore, 30-5; Orpheum, 6-13.  
 Walmsley & Keating, Yonkers, 30-1; Regent, 2-5.  
 Weber & Elliot, 58th St., 30-1; Riviera, 2-5.  
 Whitman, P. & A., 58th, 2-5.  
 Wells, Virginia & West, Bay, 30-5.  
 Wilson Bros., Franklin, 30-1; Colonial, 6-13.  
 Walton, Bert, Riviera, 30-1; Far Rockaway, 2-5.  
 Wyle & Hartman, Toledo, 30-5; Hamilton, 6-13.  
 Wheeler, Bert & Betty, Indianapolis, 30-5; Columbus, 6-13.  
 Washington, Betty, Buffalo, 30-5; Toronto, 6-13.  
 Welch, Ben, Toronto, 30-5.  
 Williams & Taylor, Orpheum, 30-5.  
 Wayne & Warren, Orpheum, 30-5; Boston, 6-13.  
 Williams & Wolfus Revue, Boston, 30-5; Royal, 6-13.  
 Weber Girls, Lowell, 30-5; Boston, 6-13.  
 Wrothe & Martin, Philadelphia, 6-13.  
 Weaver & Weaver, Indianapolis, 6-13.  
 Yeoman, Geo., Providence, 30-5.  
 Young, Margaret, Alhambra, 30-5.

**ORPHEUM—Feb. 6-13.**

Adams & Barnett, Portland.  
 Adolphus, St. Paul.  
 Avalons, Five, Oakland.

Arlington, Billy, New Orleans.  
 Andriet Tito, New Orleans.  
 Anderson & Yvel, Chicago, Majestic.  
 Avey & O'Neil, Chicago, Palace.  
 Ardell, Franklin, Chicago, State Lake.  
 Alexander Bros. & Evelyn, Milwaukee, Majestic.  
 Adler & Ross, Memphis.  
 Abbott, Al, St. Louis, Rialto.  
 Bill, Genevieve & Walter, Duluth.  
 Bernie, Ben, Portland.  
 Bennett, Lois, Duluth.  
 Bostock Riding School, Winnipeg.  
 Britton, Frank & M., Omaha.  
 Barry, Lydia, San Francisco.  
 Black & Dunlap, Sioux City.  
 Berk & Saun, Sioux City.  
 Bell, Adelaide, Sioux City.  
 Budd, Ruth, Chicago, State Lake.  
 Bekefi Dancers, Memphis.  
 Browning, Chicago, Majestic.  
 Beyer, Ben, Chicago, Majestic.  
 Burr & Rosedale, St. Louis, Orpheum.  
 Brisco & Raugh, Minneapolis, Hennepin.  
 Blackwell, Carlyle, St. Louis, Rialto.  
 Brown & O'Donnell, St. Louis, Rialto.  
 Buckridge & Casey, Duluth.  
 Bushman & Bayne, New Orleans.  
 Burns Brothers, New Orleans.  
 Conble, Boyce, Seattle.  
 Cameron Sisters, Oakland.  
 Claudious & Scarlet, Oakland.  
 Cullen, Jim, St. Paul.  
 Crawford & Broderick, Edmonton & Calgary.  
 Clark & Bergman, Fresno & Sacramento.  
 Connolly & Francis, Sioux City.  
 Cameron, Four, Chicago, State Lake.  
 Cellis, The, Memphis.  
 Cook, Joe, Milwaukee, Majestic.  
 Creightons, The, St. Louis, Orpheum.  
 Clifford & Johnson, Milwaukee, Palace.  
 Chabot & Tortoni, Sioux City.  
 Coates, Lulu, St. Louis, Rialto.  
 Dress Rehearsal, Portland.  
 Drew, Mrs. Sidney, Duluth.  
 Dean, Rae & Emma, Duluth.  
 Duttons, The, Minneapolis.  
 Dugan & Raymond, Lincoln.  
 Daniels & Walters, Winnipeg.  
 Davis & Pell, Edmonton & Calgary.  
 Dezo & Retter, Sioux City.  
 Demetrest & Collette, Denver.  
 Dobson, Frank, Kansas City, Main St.  
 Diamond, Maurice, Kansas City, Main St.  
 Doner, Kitty, Chicago, Majestic.  
 Bell, Harry, Milwaukee, Majestic.  
 Dainty Marie, Minneapolis, Hennepin.  
 DuBois, Wilfred, Minneapolis, Hennepin.  
 De Haven & Nice, Salt Lake City.  
 Espe & Dutton, St. Paul.  
 Ehs, Frank, Minneapolis, Hennepin.  
 Eltinge, Julian, Minneapolis.  
 Frank Faron, Salt Lake City.  
 Fay, Anna Eva, Milwaukee, Majestic.  
 Foy, Eddie & Family, Los Angeles.  
 Ford, Ed, Omaha.  
 Fisher, Sallie, Los Angeles.  
 Flanders & Butler, Oakland.  
 Fink's Mules, Fresno & Sacramento.  
 Gordon, Kitty, Sioux City.  
 Gantiers Bricklayers, Chicago, State Lake.  
 Gantiers Toy Shop, St. Louis, Orpheum.  
 Granese, Jean, St. Louis, Orpheum.  
 George, Jack, Milwaukee, Majestic.  
 Gordon & Ford, Vancouver.  
 Gordon, Bobbie, Chicago, Palace.  
 Gaudinetti Bros., San Francisco.  
 Green & Parker, Des Moines.  
 Gray, Anne, Edmonton & Calgary.  
 Golden, Claude, Lincoln.  
 Gallens Monks, Kansas City.  
 Gaxton, Wm., Oakland.  
 Harris, Dave, Portland.  
 Howards Pomes, Seattle.  
 Hughes, Mrs. Gene, Des Moines.  
 Howell, Ruth Duo, Salt Lake City.  
 Harrison, Chas., Sioux City.  
 Hughes, Fred, Chicago, State Lake.  
 Haynes, Mary, Memphis.  
 Howard & Clark, Denver.  
 Holman, Harry, Denver.  
 Hall, Bob, Chicago, Majestic.  
 Hanson & Burton Sisters, Milwaukee, Palace.  
 Hummel, Chicago, Palace.  
 Humphries Dancers, Doris, Minneapolis, Hennepin.  
 Hall & Dexter, Minneapolis, Hennepin.  
 Jones Bros., San Francisco.  
 Joe O'Quinn, St. Paul.  
 Johnson, Rosamond, Kansas City.  
 Jordan, Gals, Lincoln.  
 Joyce, Jack, Des Moines.  
 Jank, Ed, Revere, Salt Lake City.  
 Kosefons Icelanders, Lincoln.  
 Keen & Whitney, Seattle.  
 Kimo, Winnipeg.  
 Kahn, Harry, Winnipeg.  
 Kassner, Sophie, Des Moines.  
 Kellan & O'Hara, Salt Lake City.  
 Kagan & O'Rourke, Vancouver.  
 Kramer & Boyle, Chicago, Palace.  
 Lindsay, Fred, Salt Lake City.  
 Lester, New Orleans.  
 Leedum & Gardner, Chicago, State Lake, Rialto.  
 Lucas & Inez, Denver.  
 LaSalle, Bob, Chicago, Majestic.  
 La France Bros., Milwaukee, Palace.  
 Lee, Sammy, Chicago, Palace.  
 Libonati, Vancouver.  
 Lirpard, Matt, Minneapolis.  
 Lyons & Vosko, Lincoln.  
 Lucas, Jimmy, Kansas City.  
 Line & Hendricks, San Francisco.  
 Lydell & Macey, San Francisco.  
 La Pilarica, San Francisco.  
 Link & Vernon, San Francisco.  
 Loyal, Silvia, Des Moines.

(Continued on page 83)

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**Valaze Beautifying Skinfood:** By its use the tissues grow robust and firm. Wrinkles become faint. The skin becomes clear, smooth and lustrous. The cheeks gain in succulence and color. Those who enjoy to the full the glories of complexion charm know that Valaze Beautifying Skinfood prevents skin blemishes. It is as essential to the skin as air to life itself. \$1.25, \$2.50 and \$7.00.

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**Valaze Complexion Powder:** Unsurpassed for delicacy and covering powder. For normal and oily skin. Its variant, **Nevena Poudre** for dry skin. \$1.00, \$1.50, \$3.50 and up.

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## Why I Stopped Criticising Plays

(Continued from page 49)

ing. Still I liked the situation even worse when anybody came out frankly and said, "Why did you speak ill of my play?" The best answer I could make was, "Because I didn't like it."

Of course, that isn't enough to satisfy anybody. In writing a review, the critic always finds himself under the obligation of saying why. Often he doesn't know and he has to turn himself into kinks to find out. This is an uncomfortable way of thinking. Nobody would enjoy a dinner much if he were asked after each course, "Well, how did you like that?" and, after stating his reaction, was asked, "Why?" Things ought to be simpler than that. Critics are generally modest enough and yet they find themselves in the embarrassing position of being forced not only to spread their minds out on paper regularly, but of being asked to make up the minds of other people for them. There is a type of playgoer who reserves judgment as to whether he

likes a play or not until he has seen what the newspapers say about it. Women's clubs and little leagues get together and discuss plays and analyze them. There is a growing intellectual snobbery which prevents a good many people from enjoying anything until they are assured that it is informative and educational.

The fallacy is widespread that nothing is quite artistic unless it is rather difficult to take. Frank Craven has never received the full merit of appreciation which the world owes to him for "The First Year" because the play is such excellent entertainment that many suspect there must be something wrong with it.

All our waning interest in the theatre is reviving now that it is again possible to go to a show and enjoy it or hate it without any necessity of proceeding farther along the process of self-examination than the starting-point of all criticism, "I know what I like."

## Who's Who In Vaudeville—Harry Weber

(Continued from page 53)

the ex-President himself into the two-a-day houses.

Always athletically inclined, Weber covered that field in his search for drawing cards. Such stars as John McGraw, Rube Marquand, the Red Sox Quartet and the king of swat, "Babe" Ruth were steered through a vaudeville course by the astute Weber.

Even the picture field was explored by Weber. When producers were frantically trying to induce Eva Tanguay to try the screen, their offers climbing up close to the million-dollar mark, Weber quietly clinched the cyclonic comedienne, and, in association with Lewis Selznick, the Eva Tanguay Film Corporation entered the field.

Weber's forte seems to centralize around musical comedy and dramatic stars and through Weber many have been introduced to vaudeville. His list of headliners include such names as Bertha Kalish, Dolly Sisters, Mollie King, Hermine Shone, Louis Mann, Adele Rowland, Bessie Clayton, Stella Mayhew, Eva Tanguay, Macklyn Arbuckle, Victor Moore, Frank Keenan, Mrs. Thomas Whiffen, Belle Storey, Olga Petrova, Windsor McKay, Taylor Gronville, Laura Pierpont, Dorothy Jardon, Emily Ann Wellman, Louise Dresser, Jack Gardner, Joseph Santley, Ivy Sawyer, Emma Carus, William Morris, George Beban, James J. Corbett, Fay Templeton, Rae Samuels, Afele Blood, Stone and Kalz, Lew White, Irene Franklin, Gus Edwards, Doralina, Leo Carillo, Nance O'Neill, Julia Sanderson, Sarah Bernhardt, May Irwin, Paul Dickey, Inez Plummer, Edwin Arden, Vera Michelena, Allen Brooks, "Bud" Fisher, Bee Palmer, Jimmy Hussey, "Frisco" and countless others.

Associated with Moore and Meg-

ley, Weber has handled their stella productions, and with Ralph Dunbar the Weber office is credited with the Dunbar acts, listed as among the best vaudeville efforts of a decade.

When the world war headlined things, Weber was among the first to show signs of activity, and when Winthrop Ames began to promote the Overseas Theatre League, Harry Weber supervised the transportation and direction of 165 acts which made the trip to France to entertain the soldiers. He served as a member of the Committee on Public Information during the war and directed the operation of a 29-car show between New York and Chicago, realizing \$101,000 for the government within three weeks. For his services in this undertaking Weber was made a major in the U. S. Army.

Herbert, a chip of the old block, while making a vacation trip through the Panama Canal Zone last year, witnessed an exhibition by an organization called the Red, White and Blue Troupe of Swimmers. On his return to New York, unknown to his father, he lost a deal with Tex Rickard for exhibitions at the Madison Square Garden pool, and everyone is now aware of the success of this venture by Rickard. Young Weber titled his initial attraction the Panama Kids.

In addition to Herman and Herbert, Weber, in Walter and Edwin Meyers, is well represented on the booking floors.

While Weber's rise to vaudeville fame (and he surely has attained an enviable spot in that industry) was short, it was really remarkable, and to-day he stands in a class by himself. His position seems secure for life, for Weber is generally recognized by managers, agents and artists as the best expert in his line in action.

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(Continued from page 81)

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 Moran & Mack, Milwaukee, Palace.  
 Morton, Ed, Milwaukee, Palace.  
 Moody & Duncan, Kansas City.  
 Miller & Mack, Winnipeg.  
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 Palenbergs Bears, Portland.  
 Patricola & Delroy, Seattle.  
 Pitno & Boyle, Minneapolis.  
 Pedestrianism, Vancouver.  
 Pearson, Newport & Pearson, Chicago.  
 Palace.  
 Rolley, Joe, Omaha.  
 Rasso, San Francisco.  
 Regay, Pearl, Chicago, State Lake.  
 Rios, Memphis.  
 Rockwell & Fox, Denver.  
 Raymond & Schramm, Denver.  
 Rozellas, Kansas City, Main St.  
 Rogers, Allan, Chicago, Majestic.  
 Reed, Florence, St. Louis, Orpheum.  
 Rialto & La Mont, St. Louis, Rialto.  
 Rinaldo Bros., Chicago, Palace.  
 Redford & Winchester, Vancouver.  
 Rooney, Pat, Edmonton & Calgary.  
 Ritter & Knapp, Des Moines.  
 Rodero & Marconi, Los Angeles.  
 Robinson, Bill, Vancouver.  
 Rice & Werner, Minneapolis.  
 Shaw, Sandy, Sioux City.  
 Sully & Thomas, Kansas City, Main St.  
 Stanton, Van & E., St. Louis, Orpheum.  
 Storm, The, Vancouver.  
 Seeley, Blossom, Minneapolis, Hennepin.  
 Sully & Houghton, Kansas City.  
 Skelly, Hal, Winnipeg.  
 Sealo, St. Paul.  
 Sherwood, Blanche & Bro., Los Angeles.  
 Shriner & Fitzsimmons, Edmonton & Calgary.  
 Seabury, Wm., Des Moines.  
 Stedman, Al & F., Omaha.  
 Santos & Hayes Revue, Omaha.  
 Sampson & Delilah, Omaha.  
 Shaw, Lillian, Fresno & Sacramento.  
 Sweeney, Beatrice, Fresno & Sacramento.  
 Smythe, Lynn, Sioux City.  
 Tennessee Ten, Chicago, State Lake.  
 Toney & George, Kansas City, Main St.  
 Taylor, Margaret, Kansas City, Main St.  
 Taylor, Howard & Them, Chicago, Palace.  
 Tilton, Corinne Revue, Milwaukee, Palace.  
 Toney & Norman, St. Paul.  
 Tarzan, Los Angeles.  
 Van Hoven, Duluth.  
 Victor Josephine, Kansas City.  
 Van & Corbett, St. Paul.  
 Wilton Sisters, New Orleans.  
 Watts & Hawley, Memphis.  
 Wilson, Jack, St. Louis.  
 Wise, Tom, Milwaukee, Majestic.  
 Whiting & Burt, Chicago, Majestic.  
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 Westons Models, Duluth.  
 Wohlman, Al, Oakland.  
 Wirth, May, Lincoln.  
 Young America, Sioux City.  
 York & King, New Orleans.  
 Young & April, Milwaukee, Majestic.  
 Zarrell, Leo, Seattle.

**Loews**

Andy & Louise, Gates, 30-1.  
 Adams, Phil, Orpheum, 30-1.  
 Aiken, James & Betty, Delancy St., 30-1.  
 Lincoln Sq., 2-5.  
 Aerial De Grafs, Providence, 30-1; Boston, 2-5.  
 Armstrong & Tyson, Palace, 30-1.  
 Ackland & May, Warwick, 30-1.  
 Around the Clock, Ottawa, 30-5.  
 Australian Delsos, Montreal, 30-5.  
 Ayres, Grace & Bro., Cleveland Metropolitan, 30-5.  
 Alvin & Alvin, Kansas City, 2-5.  
 Alvin & Kenny, St. Louis, 30-1; Dayton, 2-5.  
 Brown Girls, Four, American, 30-1; Orpheum, 2-5.  
 Bernard & Meyers, American, 30-1; Fulton, 2-5.  
 Bernard, Rhoda & Co., American, 30-1; Victoria, 2-5.  
 Bramines, The, Boulevard, 30-1; Metropolitan, 2-5.  
 Barlow, Wally, Gates, 30-1.  
 Barnes & Worsley, Gates, 2-5.  
 Brosions & Brown, Greeley Sq., 30-1; Orpheum, 2-5.  
 Brava, Barra & Trugillo, Delancy St., 30-1; Orpheum, 2-5.  
 Bond, Eddie, Greeley Sq., 30-1.  
 Bennett & Lee, Boulevard, 30-1; Fulton, 2-5.  
 Barlow, Andy & Louise, Boulevard, 2-5.  
 Berrens, Herman, State, 30-1; Boulevard, 2-5.  
 Burke & Toohy, National, 30-1; Fulton, 2-5.  
 Brower Trio, State, 30-1; National, 2-5.  
 Bond, Betty, Palace, 2-5.

Broughton & Turner, Providence, 30-1; Boston, 2-5.  
 Bender & Herr, Boston, 30-1; Providence, 2-5.  
 Barron & Burt, Boston, 30-1; Providence, 2-5.  
 Basil & Allen, Holyoke, 30-1; Springfield, 2-5.  
 Burton, Dorothy, Montreal, 30-5.  
 Balado Duo, Hoboken, 30-1.  
 Betty Wake Up, Atlanta, 30-1; Birmingham, 2-5.  
 Barlow, Billy, Atlanta, 2-5.  
 Bernice LaBar & Beaux, Kansas City, 30-1; St. Louis, 2-5.  
 Burns & Klein, Kansas City, 2-5.  
 Bayes & Fields, Detroit, 30-5.  
 Baker, Walter & Co., Pittsburgh, 30-5.  
 Bryant & Stewart, Cleveland Liberty, 30-1.  
 Choy Ling Foo Troupe, American, 30-1; Metropolitan, 2-5.  
 Clark, Hughie, American, 2-5.  
 Cooper & Lane, Metropolitan, 30-1.  
 Criterion Four, Victoria, 30-1; Greeley Sq., 2-5.  
 Carl & Inez, Gates, 30-1; Boulevard, 2-5.  
 Clark, Eddie & Co., Lincoln Sq., 30-1.  
 Crass & Santos, Delancy St., 2-5.  
 Cooper & Lane, Delancy St., 2-5.  
 Cardo & Nall, State, 30-5.  
 Cameron, Grace, State, 2-5.  
 California Diamond, Washington, 30-5.  
 Curry & Graham, Washington, 30-5.  
 Crisis, The, Warwick, 30-1; Avenue B., 2-5.  
 Cliffords, Three, London, 30-1; Windsor, 2-5.  
 Class & Jazz Revue, Windsor, 30-1; London, 2-5.  
 Coffy & King, Hoboken, 2-5.  
 Case, Jack, New Orleans, 30-1; Houston, 2-5.  
 Cassler & Beasley Twins, New Orleans, 2-5.  
 Chattel, The, San Antonio, 30-1.  
 Doyle, Bart, American, 30-1; State, 2-5.  
 Dodd & Gold, Greeley Sq., 30-1; American, 2-5.  
 DeKoe, Joe, State, 30-1; American, 2-5.  
 Demarest & Williams, Gates, 30-1; American, 2-5.  
 DeWolfe Girls, Metropolitan, 30-1.  
 Dorahina, Gates, 30-5.  
 DuBois, Lucille, Boulevard, 30-1.  
 Dance Evolutions, State, 2-5.  
 DeMille, Don & Everett, Boston, 30-1; Providence, 2-5.  
 Dance Follies, Boston, 30-1; Providence, 2-5.  
 Downing & Bunin Sisters, Holyoke, 30-1; Springfield, 2-5.  
 De Pierre Trio, Toronto, 30-5.  
 DeVoy & Co., Arthur, Toronto, 30-5.  
 Donald & Donald, Hoboken, 2-5.  
 Dennis Bros., Atlanta, 2-5.  
 Danes & Bradnor, Birmingham, 30-1; Memphis, 2-5.  
 Dura & Feeley, Pittsburgh, 30-5.  
 Denton, Herbert, Liberty, Cleveland, 30-1.  
 Eugene Boys, American, 30-1; Greeley Sq., 2-5.  
 Everetts Monkeys, Warwick, 2-5.  
 Eulis & Clark, Houston, 30-1; San Antonio, 2-5.  
 Farrel, Ed, American, 30-1.  
 Ferraro & Wally, Gates, 30-1.  
 Flying Howards, Orpheum, 30-1.  
 Fox & Britt, Metropolitan, 30-1; National, 2-5.  
 Fields, Sally, Ave. B, 30-1; Boulevard, 2-5.  
 Forrest & Church, Baltimore, 30-5.  
 Franchini Bros., Baltimore, 30-5.  
 Flynns Minstrels, Josie, Washington, 30-5.  
 Furman & Fairman, Warwick, 30-1; Ave. B, 2-5.  
 Friend & Downing, Montreal, 30-5.  
 Ferguson & Sunderland, Memphis, 30-1; New Orleans, 2-5.  
 Foley & Spartan, Houston, 30-1; San Antonio, 2-5.  
 Goldie & Ward, American, 30-1; Greeley Sq., 2-5.  
 Giles, Robert, Lincoln Sq., 30-1.  
 Green, Hazel & Band, Hoboken, 30-1; Lincoln Sq., 2-5.  
 Gilmore & Co., Ethel, National, 30-1; Ave. B, 2-5.  
 Gibbs, Chas., Fulton, 30-1; National, 2-5.  
 Gordon & Healy, Fulton, 30-1; Palace, 2-5.  
 Gingras & Co., Ed., Holyoke, 30-1; Springfield, 2-5.  
 Golden Bird, Holyoke, 30-1; Springfield, 2-5.  
 Grindell & Esther, Springfield, 30-1; Holyoke, 2-5.  
 Guiliani Trio, London, 30-1; Windsor, 2-5.  
 Goetz & Duffy, 30-5.  
 Gray, Fred Trio, Hamilton, 30-5.  
 Gilbert, Harry, McVicar, Chicago, 30-5.  
 Gilbert, L. Wolfe, Metropolitan, Cleveland, 30-5.  
 Getting it Over, Houston, 30-1; San Antonio, 2-5.  
 Hall, Billy Swede & Co., State, 30-1; American, 2-5.  
 Hall & Gilda, American, 2-5.  
 Hart, Mark & Co., Metropolitan, 30-1; Warwick, 2-5.  
 Hughes, Frank & Mzie, Victoria, 30-1.  
 Hurst, Frank & Co., Victoria, 30-1; Warwick, 2-5.  
 Henshaw, Bobby & Co., Greeley Sq., 30-1; Victoria, 2-5.  
 Hein & Lockwood, Boulevard, 30-1; Orpheum, 2-5.  
 Hurlings Seals, Lincoln Sq., 30-1; Delancy St., 2-5.  
 Huber, Chad & Monty, State, 30-1.

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Oddities 1921, Pittsburgh, 30-5.  
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## Dramatic and Musical Play Routes

A Bill of Divorcement, with Allan Pollock, Times Square, New York, Oct. 10, indef.  
Ann Christie, Vanderbilt, New York, Nov. 2, indef.  
Back Pay, with Helen MacKellar, Selwyn; Boston, Jan. 28, indef.  
Bat, The, Morosco, New York, indef.  
National Anthem, with Laurette Taylor, Henry Miller, New York, Jan. 25, indef.  
Next, The, 48th St., New York, Jan. 28, indef.  
Nice People, with Francine Larrimore, Sam H. Harris, mgr, Cort, Chicago, Oct. 24, indef.  
Night Cap, The, Playhouse; Chicago, Jan. 2, indef.  
O'Brien Girl, Liberty, New York, Oct. 3, indef.  
Perfect Fool, with Ed Wynn, George M. Cohan, New York, Nov. 7, indef.  
Pins and Needles, Shubert, New York, Jan. 26, indef.  
Royal Fandango, The, Neighborhood Playhouse, New York, Dec. 31, indef.  
S. S. Tenacity, The, Belmont, New York, Jan. 2, indef.  
Sally, with Marilyn Miller and Leon Errol, New Amsterdam, New York, Dec. 21, indef.  
Shuffle Along, 63d St., New York, May 23, indef.  
Six Cylinder Love, Harris, New York, Aug. 26, indef.  
Skin Game, Walnut, Philadelphia, Jan. 16, indef.  
Squaw Man, The, with Wm. Faversham, Astor, New York, Dec. 26, indef.  
Tangerine, with Julia Sanderson, Casino, New York, Aug. 9, indef.  
Thank You, Longacre, New York, Oct. 3, indef.  
Tip Top, with Fred Stone, Colonial; Boston, Dec. 5, indef.  
White Peacock, The, with Olga Petrova, Comedy, New York, Dec. 26, indef.  
Whiteside, Walter, in The Hindu, Central, Chicago, Jan. 8, indef.  
Wild Cat, The, Park, New York, Nov. 26, indef.  
Williams, Bert, in Under the Bamboo Tree, Studebaker, Chicago, Dec. 11, indef.  
Woman of Bronze, with Margaret Anglin, Princess, Chicago, Oct. 31, indef.  
Ziegfeld Follies, Colonial, Chicago, Dec. 25, indef.  
Bat, The, Adelphi, Philadelphia, Sept. 26, indef.  
Blossom Time, Ambassador, New York, Sept. 28, indef.  
Blue Kitten, The, with Jos. Cawthorn, Selwyn, New York, Jan. 13, indef.  
Bombay, with Al Johnson, 30th St., New York, Oct. 4, indef.  
Bulldog Drummond, Knickerbocker, New York, Dec. 26, indef.  
Captain Applejack, Cort, New York, Dec. 29, indef.  
Chocolate Soldier, Century, New York, Dec. 12, indef.  
Circle, The, Selwyn, New York, Sept. 12, indef.

Critics, The Belmont, New York, Jan. 9, indef.  
Danger, with H. B. Warner, 39th St., New York, Dec. 22, indef.  
Deluge, The, Plymouth, New York, Jan. 19, indef.  
Demi-Virgin, The, Eltinge, New York, Oct. 18, indef.  
Drifting, Playhouse, New York, Jan. 2, indef.  
Dover Road, The, with Chas. Cherry, Bijou, New York, Dec. 23, indef.  
Dulcy, Frazee, New York, Aug. 13, indef.  
Face Value, with Leo Dietrichstein, 49th St., New York, Dec. 26, indef.  
First Year, The, Little, New York, Oct. 20, indef.  
Get Together, Hippodrome, New York, Sept. 3, indef.  
Gillette, William, Chas. Frohman, Inc., mgrs., Empire, New York, Nov. 21, indef.  
Good Morning, Dearie, Globe, New York, Nov. 1, indef.  
Grand Duke, The, Lyceum, New York, Nov. 1, indef.  
Green Goddess, The, with Geo. Arliss, Booth, New York, Jan. 18, indef.  
Greenwich Village Follies of 1921, Shubert, Philadelphia, Jan. 23, indef.  
He Who Gets Slapped, Garrick, New York, Jan. 9, indef.  
Hodges, Jimmie, Musical Comedy Co., Orpheum, Detroit, Mich., Dec. 26, indef.  
Hodge, Wm., in Dog Love, Plymouth; Boston, Dec. 26, indef.  
Intimate Strangers, with Billie Burke, Broad, Philadelphia, Jan. 23, indef.  
Irene, Shubert, Boston, Dec. 26, indef.  
Janis, Elsie, and Her Gang, Gaiety, New York, Jan. 16, indef.  
Just Married, Nora Bayes, New York, April 27, indef.  
Keeping Up Appearances, Bramhall, New York, Nov. 28, indef.  
Kiki, with Lenore Ulric, Belasco, New York, Nov. 29, indef.  
Ladies' Night, Lyric, Philadelphia, Jan. 9, indef.  
Last Waltz, Garrick, Chicago, Jan. 8, indef.  
Lawful Larceny, Republic, New York, Jan. 2, indef.  
Lightnin', with Frank Bacon, Blackstone, Chicago, Sept. 1, indef.  
Lilies of the Field, Klaw, New York, Oct. 4, indef.  
Little Old New York, with Genevieve Tobin, Sam H. Harris, mgr, Cohan's Grand, Chicago, Jan. 2, indef.  
McIntyre & Heath, in Red Pepper, Wilbur, Boston, Jan. 9, indef.  
Marjolaine, Broadhurst, New York, aJn. 24, indef.  
Married Woman, with Norman Trevor, Princess, New York, Dec. 24, indef.  
Midnight Frolic, Ziegfeld Roof, New York, Nov. 14, indef.  
Mountain Man, The, Maxine Elliott's, New York, Dec. 12, indef.  
Music Box Revue, Music Box, New York, Sept. 19, indef.

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## Says Johnny O'Connor

(Continued from page 57)

### Ford Et Al and the Jews

"THE Dearborn Independent," Henry Ford *et al* versus the Jews in show business. A tasty tid-bit for the hungry Jew-hater. And there are many narrow-minded "clucks" who earn that title. The reason why Ford's paper singles out the Jew in the theatre is obvious. The audience has already been created for it. Mr. Ford's paper will not bother with any Jew unless he is of some national importance. We are not holding the cudgel to defend the Jew. The Jew and particularly the Jew in show business is apparently capable of self-defense. But in defense of Al Jolson, we don't mind swinging a shillalah. We remember Jolson with the Jolson, Palmer and Jolson act some years yack. Jolson proved himself a pretty regular fellow. We remember Jolson during the Equity strike. We don't recall any of those interested pointing the finger of scorn at him through his actions in that crisis. Jolson's rise to theatrical fame hasn't changed Jolson one whit. He's the same Jolson and his associates are the same as in the lean days. And we don't believe any Jewish labor leader would, under a pen-name, take a slam at any individual or crowd of Christians when he knew in his heart that a large portion of his organization was com-

posed of Christians. And furthermore, following a labor argument wherein some of his closest and most loyal followers were Christians. Yet it was a Christian labor leader who poked the needle into Jolson. No, boy, the Jews are too smart to pull such a bone-head play. There are Jews and Jews in show business, good and bad Jews. But there are some Christians in show business.

### Epitaph for Dramatic Sketches

IS the dramatic sketch in vaudeville to be relegated into the ash heap along with the other "dead" specialties such as sharpshooters, magicians, etc.? It looks that way. The dramatic sketch of to-day has no demand, apparently, regardless of the value of the material. Unless a big name ushers it into the two-a-day theatres one seldom sees that once very valuable asset to a program. The managers throw up their hands when a sketch is mentioned. Gradually it is being replaced by dancing productions, miniature musical comedies and novelty acts. And even the solid comedy sketch is losing its hold. The once popular rathskellar act has fled back to the cabarets and the Jazz hands are also on their way. But the dramatic sketch is holding on by a mere thread.

## Reports From Out of Town

### Boston, Mass.

THEATRE conditions hold good after the holiday rush season, and several new offerings are proving to be successes. Fred Stone in "Tip Top" is continuing at the Colonial. "The Wandering Jew," has closed at the Hollis, after a few weeks run, and "The Orphans of The Storm," the Griffith picture, is running at the Tremont. "Happy-Go-Lucky" closed a good run at the Selwyn, and has been followed by "Back Pay," with Helen McKellar. "The Dream Maker," with William Gillette, opened at the Hollis, January 30th, for a short stay. At the Shubert, "Irene" has come back for a new successful stay, and is drawing excellent houses. The Plymouth still harbors William Hodge in "Dog Love." This piece gives way to "The Green Goddess," with George Arliss, on February 6th. At the Willbur, McIntyre and Heath have opened their new musical comedy, "Red Pepper," which has been accepted very favorably by all who have seen it. The Majestic is the Boston home of Shubert vaudeville, and the high type of shows that are presented there have made an excellent impression on all theatre-goers.

The Boston Stock Company is certainly making a name for itself. The fine type of plays, the manner of presentation, the capable cast, and the excellent atmosphere about the theatre make a visit there an occasion to remember favorably. Mr. Walter Gilbert, the popular leading man, seems to improve constantly. He is one of the most pleasing of leading men I have seen in a long

time, on Broadway or off. Miss Nancy Fair, a delightful personality, has left the company after a stay in the rôle of leading lady, and has been replaced by Miss Clara Moores, a charming actress, well known to all. Miss Florence Roberts and Mr. Mark Kent stand out as two of the best stock artists of the day.

Miss Roach, Miss Miller, Mr. Charlton, Mr. Bosworth, Mr. Remly, and Mr. Chase all join in making a company which will surely outshine even the old Boston Company.

Among the plays which have been produced with marked success by the company are, "Slippy McGee," "Everyday," and now—"Common Clay." Next week, January 30th, "Adam and Eva" will be presented.

The Henry Jewett Repertory Company, at the Copley Theatre, continues on its successful career. "The Cassilis Engagement" is the current piece and is in its third week.

### Detroit, Mich.

DETROIT now has two Theatres devoted to stock, the newest one being the beautiful up-town Majestic under the innovative management of M. W. McGee, with the Woodward Players offering "Scandal" the week of January 15th. The cast, including Walter Davis, Frances Carson, and Richard Faber, and others, gave a merited interpretation. Before curtain time a string quartette renders soft music from a foyer pit, and from an upper box between acts. That the new company should be successful is evidenced by forthcoming attractions as "The Nightcap," "Common Clay," "Not so Long Ago," and "The Storm."

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